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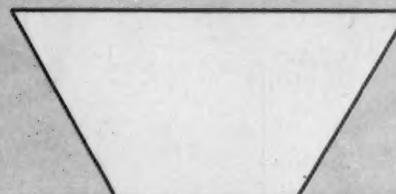
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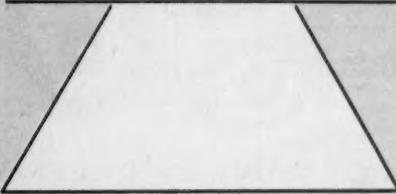
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## ELIZABETH CUENY ELECTED PRESIDENT OF NATIONAL CONCERT MANAGERS' ASSOCIATION

St. Louis Manager Chosen Head of Organization at Semi-Annual Conference—Selby C. Oppenheimer Elected Vice-President and Margaret Rice, Secretary-Treasurer—Next Semi-Annual Meeting to Be Held in Washington in December—To Petition Congress to Remove All Taxes on Admission to All Concerts—New Confidential Bulletin, "The Spotlight," Discussed—St. Louis' Fourth Week of Opera

St. Louis, Mo., July 1.—Elizabeth Cueny, concert director, of St. Louis, was elected president of the National Concert Managers' Association at the semi-annual conference of that association held in St. Louis this week. Other officers elected were: Selby C. Oppenheimer, San Francisco, Cal., vice-president; Margaret Rice, Milwaukee, secretary-treasurer. Directors elected were: Walter Fritschy, Kansas City; Mrs. Adella Hughes, Cleveland, Ohio; Mrs. Edna Saunders, Houston, Texas, and Lois Steers, Portland, Ore. The association will hold its next semi-annual meeting in December at Washington. A plan voted on to pass a bill in Congress remitting Federal tax on entertainment admission tickets will be taken up at that time. A resolution passed at the first general session of the convention asked patrons of the directors represented in the convention to assist in putting into effect this measure: "Resolved, That it is the sense of this meeting that all members of this association, early in the coming season, circulate a petition to all patrons for signatures, requesting Congress to remove all taxes on admission to all concerts on the basis of educational values."

The convention of the National Concert Managers' Association opened on Sunday afternoon, June 25, with a meeting of the Executive Committee. The following morning the general session was called to order by President Walter Fritschy, of Kansas City, with twenty-five of the sixty-two members present. This is said to be the largest attendance since the organization was formed. Reporters of the press were barred after the first day's session, so that the work of the convention had to be reported by the secretary. General discussion and papers read dealt with the work of concert managers in all phases.

The plan to be put in operation on January 1 by the Northern Concert Managers was outlined by Margaret Rice, of Milwaukee. This is a central organization to be incorporated, which is to buy all artists desired and resell them to local managers. Any artist may be obtained under this plan, Miss Rice said, and the result will be more reasonable prices and better general understanding for all concerned. The first year, according to the plan, officers of the organization probably would work gratis, but the second year the earnings of the concern would undoubtedly furnish a fund for paying salaries.

Another discussion was of the circulation of a confidential bulletin among the members of the Concert Managers of America. The bulletin is called the "Spotlight," and is designed to keep the members of the organization in intimate contact, the one with the other, as well as to inform all of the prevailing musical conditions in the different districts and to give prices for which artists are obtained. The latter was especially interesting, according to President Fritschy. In discussing the "Spotlight" it was said that it would prevent an artist from asking one price in one locality and another in a different locality. In this connection a spirited discussion was held as to the advisability of circulating the "Spotlight" among all members. The final vote was that clubs and inexperienced managers would be classed as associate members and should not receive the bulletin, while those who might be considered the leaders of their profession were to receive it as part of the benefit of their membership in the Concert Managers' Association.

The program of the convention included two business sessions on each of the two week days, June 26 and 27. On Sunday afternoon, following the meeting of the Executive Committee, the delegates were entertained at a performance of "Sari" by the Municipal Opera Association in Forest Park. Tuesday evening a dinner at the Statler was given in their honor by the local committee. Mrs. J. L. Lyons, of Fort Worth, Texas, president of the National Federation of Musical Clubs, was the guest of honor at this dinner and several sessions of the convention.

The Concert Directors' Association members also appeared at the various club meetings, which were held during their sessions in St. Louis. Mrs. Edna W. Saunders, of Houston, Texas, addressed the Women's Advertising Club of St. Louis on Monday, and George D. Haage, of Reading, Pa., addressed the Men's Advertising Club. Both spoke on "The Advertising Value of Music as a Community Asset."

### FOURTH WEEK OF OPERA.

The Municipal Opera Association presented Gilbert and Sullivan's "Yeoman of the Guard" for its fourth week's of

fering. In justice to the management and the cast, it must be said that it was a truly artistic production. After the second performance the sale was practically capacity and the players were accorded much interest. This opera has the distinction also of being the first one this season which



Photo by Gerald Sisters, St. Louis

ELIZABETH CUENY,

well known concert director, of St. Louis, who was recently elected president of the National Concert Managers' Association at the semi-annual conference held in St. Louis on June 25, 26 and 27. The new president's message, issued on July 4, is to the effect that the third annual meeting of the N.C.M.A. proved that the association is making headway in constructive legislation, and that if the same broad spirit of service manifested at the recent meeting can be maintained, the opportunities for musical development are limitless. Three important steps in the forward march stand out in the work of 1921-22: "The Spotlight," the organization's bulletin; the adoption of amendment to Article 3, Sec. 3, by which a connecting link is established between the music clubs and the concert manager; adoption of a resolution for a nation-wide appeal for the removal of the Federal tax on concerts. Mrs. Cueny states that the association expects to move steadily on to higher accomplishment and to make membership a coveted honor.

has been marred by rain. During the middle of the last act on June 30 a heavy downpour forced the performers to leave the stage and the audience to seek shelter. Because of the increased shelter facilities provided this year there were not nearly so many persons drenched as in former years.

Since it has become possible to broadcast these opera performances by radiophone, messages have come from towns and rural communities in sixteen States surrounding Missouri, expressing pleasure and approbation of the music. Station KSD of the St. Louis Post-Dispatch now is broadcasting the opera on Tuesday, Thursday and Saturday nights of each week. Preceding the performance the announcer at the radio station tells the story of the opera and names the cast, thus enabling all to follow closely. V. A. L. J.

## CIVIL SERVICE COMMISSION ANNOUNCES OPEN COMPETITION

The United States Civil Service Commission announces an open competitive examination for orchestra or band leader and instructor. A vacancy at Chilocco Indian School, Oklahoma, at \$840 a year, plus increase granted by Congress of \$20 a month, and vacancies in positions in similar qualifications, at this or higher or lower salaries, will be filled from this examination, unless it is found in the interest of the service to fill any vacancy by reinstatement.

All citizens of the United States who meet the requirements, both men and women, may enter. The duties of this position require that the appointee shall be able to teach the reed and brass instruments, to teach the violin, to direct the orchestra, to select an instrumentation from the orchestra for forming a band to use during dress parade. The appointee must be willing to accommodate himself to the school program, which means that much of the instruction and rehearsals are given in the evenings and early mornings, and be subject to any special detail to other work in an emergency.

The applicants must show that they have had at least a common school education and that for at least three years they have been orchestra or band leaders and instructors, and that they have the qualifications necessary to perform the duties outlined. They must be able to speak the English language. Among the other specifications mentioned, the persons applying must be over twenty-one but not fifty or over on the date of the examination.

Applicants should apply at once for Form 1312, stating the title of the examination desired, to the Civil Service Commission, Washington, D. C.; the Secretary of the United States Civil Service Board, Custom House, Boston, Mass.; New York, N. Y.; New Orleans, La.; Honolulu, Hawaii; Post Office, Philadelphia, Pa.; Atlanta, Ga.; Cincinnati, Ohio; Chicago, Ill.; St. Paul, Minn.; Seattle, Wash.; San Francisco, Cal.; Denver, Col.; Old Custom House, St. Louis, Mo.; Administration Building, Balboa Heights, Canal Zone; or to the Chairman of the Porto Rican Civil Service Commission, San Juan, P. R. Applications should be properly executed, including the medical certificate, but excluding the county officer's certificate, and must be filed with the Civil Service Commission, Washington, D. C., prior to the hour of closing business on August 8, 1922.

## Asheville Issues Plans for Third August Festival

Asheville, N. C., July 3.—For the third Asheville Music Festival, which is to be held August 7-12, under the direction of the Asheville Music Festival Association, Wade R. Brown, director, the following artists have been engaged: Philadelphia Festival Orchestra (fifty men), Dr. Thaddeus Rich, conductor; Margaret Matzenauer, mezzo soprano of the Metropolitan Opera Company; Julia Claussen, contralto of the Metropolitan Opera Company; Irene Williams, soprano of the Hinshaw English Opera Company; Robert Phillips, coloratura soprano; Edward Johnson, tenor of the Metropolitan Opera Company; Judson House, tenor of the Hinshaw English Opera Company; Fred Patton, baritone; Walter Greene, baritone; John Powell, pianist; Samuel Gardner, violinist; Ruth O'Shaughnessy, pianist, and Helen Pugh, pianist. Important features are the festival chorus (Continued on page 45)

## 10,000 ATTEND OPENING OF FIFTH STADIUM SEASON

Brilliant Program Rendered by the Philharmonic Orchestra Under Henry Hadley—Conductor Dedicates "Stadium March" to Adolph Lewisohn, Who Makes a Speech—Other Concerts

Good fortune was surely with those connected or interested in the Stadium Concerts, on Thursday evening, July 6, for by way of a change, a beautiful, clear night provided the setting for the opening of the fifth season of these concerts. The weather being so ideal, it was but natural that the audience proved to be the same, the gigantic stadium being literally packed, rounding out an audience of over 10,000 persons. What an inspiration for the members of

the orchestra! The entire Philharmonic Orchestra of some eighty-five men, well trained and thoroughly in accord because of previous association, has been assembled, under Henry Hadley's baton for the first three weeks (Mr. Hadley is associate conductor of the Philharmonic Orchestra) and under the direction of Willem Van Hoogstraten for the balance of the season. As a result it is doubtful if the (Continued on page 32)

# Impressions

A GREAT many things had been said to me in disfavor of the New World. "America will not please you," they told me, "everything you see will shock your artistic temperament." Pictures had been given me of excited and busy crowds, something like an exasperated England.

Of a certainty, if you expect to feel in America the same emotions as in Rome or Florence, you will be disappointed. In these days, as is well known, tourists go in search of antiquities, old monuments and old pictures. The number of archaeologists and of connoisseurs in painting throughout the world is amazing. When I reflect on this I always picture to myself a young woman I saw in Dresden standing in front of Raphael's famous Madonna and gazing intently at the inlaid tiles on the floor. In the new quarters of Barcelona I discovered architectural masterpieces which I should never tire of admiring, and yet no one ever looks at them. They will, however, a hundred years hence.

As I did not go to America for traces of the past, I was not disappointed at their absence. On the other hand, on reaching New York I admired the beauty of the Hudson, that great river plowed on every side by enormous steamers and spanned by gigantic bridges. The beauty was not of form, but of strength and vitality—a beauty of another kind. There is something strange about this city with its great tower-like houses, though there is nothing interesting about some of them except their fabulous dimensions. Something novel had to be found in house building—the Americans found it. Certain architects dream of making New York an artistic city; their dream will be realized. They are lavishly profuse of the finest marbles and the costliest wood. At night, when the windows are illuminated to an incredible height and the electric lights are shining all around, the sight is wonderfully fantastic and fairy-like. I may also mention that New York possesses a large and admirable park in which gray squirrels will come right up to your side and beg for nuts.

To my mind, nature and the inhabitants form the great attraction of a country. Frequently nature is very beautiful in America to any one who can admire it for itself alone: an attitude of mind not unusual in travelers. To many the famous site means nothing unless it is famous and recalls some historic fact. I do not deny that some memorable event may give interest to a landscape, but the Alps would always appear beautiful to me even though they had never been traversed by famous armies.

As regards the inhabitants, I did not find them as they had been depicted to me. Going about at their leisure in spacious streets everywhere, I judged them to be rather quiet compared with the bustling inhabitants of certain towns in the north of France. I found them both courteous and sympathetic. Besides, how could one help being satisfied with a country in which all the women are charming? And they really are, for those who chance not to be beautiful find it possible to pass themselves off as beautiful. I was afraid I might meet some bachelor women with short hair and harsh expression of face, and was agreeably surprised to find that this was not the case. True, in America it is woman who reigns, even a little too much, I am informed; still, she remains essentially woman and she reigns as she has the right to do, by her charm and grace, her irresistible seductiveness.

To return to art. Dare I affirm that I frequently found better taste than in certain European cities which I will not mention by name? The Americans imitate the Romans, and especially the Greeks, also the fifteenth century and the Renaissance. Is it for us to call them to account because of this?

It seemed to me that their imitations were by no means always maladroit and that the buildings of Washington, especially those in the Grecian style, were most elegant. I found indifferent taste in the theater and in operettas, where frightful customs—the offspring of Italian operetta, unless I am mistaken—spoil the lighter type of work, which would otherwise prove acceptable.

New York possesses admirable natural history and other museums which keenly interested me, though I am not competent to speak of them; also an art museum, to describe which would require a volume. Several rooms are given up entirely to the musical instruments of every age and land.

The sculpture is not very imposing, but there are many picture galleries containing brilliant examples of the nineteenth century French school. Do not run away with the idea that the Americans have purchased the works of our artists indiscriminately and at too high a price. It is indeed the pick of the basket that they have acquired. And while I feel somewhat sad to know that these artists, with most of whom I was acquainted, have now passed over, it was a great consolation to know that they have left behind them so glorious a fame.

Here I saw Rosa Bonheur's "Marché aux chevaux," pictures of the highest merit by Meissonier and Gérôme, an admirable Lemercier de Neuville, dainty portraits of Manet, an exquisite Cazin, two splendid Desgoffes, Decamps and Isabey and hosts of others! All these paintings have one great defect—they are not ancient! But wait a little, that will soon come. To men of my generation the painter of the eighteenth century was ancient; artists of the nineteenth century will be the same to our children, and I feel no alarm at the place which the nineteenth century school will occupy in the eyes of posterity.

Our musical school, too, makes a good show; in the second half of the century we have quite a glorious school dominated by Berlioz the artist, if not, strictly speaking, the musician. We have Reber, so fond of the past, whose somewhat faint though delicate and finely drawn gouaches are unfortunately forgotten; we have the whole of that brilliant school which came into existence at the beginning of the century, what was called—at first proudly though afterwards derisively—the *genre national*, a school somewhat



THE LATE CAMILLE SAINT-SAËNS

BY CAMILLE SAINT-SAËNS

(Translated by Fred Rothwell, London)

[This article was written for a Paris periodical by the late Camille Saint-Saëns shortly after his return home from his first visit to the United States in 1906. Unfortunately the impressions received by him on his second visit in 1915 do not seem to have been recorded. It would have been interesting to note the difference between them, for in reading those recorded below, one feels that the second visit must inevitably have corrected some of these first ones.—The Editor.]

bourgeoise and *terre à terre*, I grant, though unaffected and pleasing.

The foreigner, who has done his best to create in us a distaste for all this, the better to inflict his own music on us, continues to be well pleased with himself, and the amateur who crosses the Rhine and dreams of Walhalla and its warrior virgins is quite amazed to see in the streets posters announcing "La Dame Blanche," "Le Domino Noir," and "Le Postillon De Longjumeau."

Curiosities hold a large place in the museums of New York. Ancient objects from China and Japan, Oriental porcelain, carved wood, rare and quaint articles of every kind abound. The pearl of the collections seems to me to be the jades, which fill a whole room. The illustrated catalogs are a marvel.

## MUSIC.

To come to the art in which I am specially interested, I may mention that I found everywhere excellent orchestras, often composed of French performers and led by very good conductors. In New York I was delighted to meet Walter Damrosch, whose father had brought him there when a child, and with whom Liszt, who thought much of him, had put me in touch just at the time he was preparing to leave Germany for America.

Mr. Damrosch is a worthy successor of his father and sympathetic to French composers. Nor is he alone in this. While I was in New York a successful performance of "La Croisade des Enfants," by Gabriel Pierné, was given, and in all the towns I visited I found in the repertory the works of César Franck as well as my own.

In Philadelphia, by a lucky coincidence, a very fine performance of "Samson et Dalila" was given by an amateur company of 250 choristers. The Dalila, both in voice and in talent, was perfection itself, and in the Bacchanale of the last act the orchestra reached the summit of enthusiasm and brilliancy.

I will be brief as to the reception I received personally. Nowhere have I found a more attentive public, more earnest and enthusiastic. I had to endeavor to recover my fingerings of past days in order to play my concerto in G minor, which everybody wished to hear interpreted by the author. This did not please me by any means, for nowadays young pianists play it better than I do; I prefer to play the fifth, which is more symphonic and more suited to my present powers.

Well then, I played the G minor at Washington before President Roosevelt, who, after receiving me most affably, did me the rare and signal honor of coming to listen to my playing.

Need I say how pleased I was to see in Washington the statue of Lafayette along with that of Rochambeau? The Americans have one quality which touched me greatly; they

# of America

are not ungrateful; they have not forgotten the part played by France in their independence.

Everywhere one sees statues, busts, portraits, souvenirs and relics of Lafayette. I was delighted with Washington itself, an oasis of verdure where the wide avenues are lined with dainty houses where there is neither smoke nor noise, very few trams or twenty-floor skyscrapers. All the same, these high buildings are pleasant to dwell in. From such heights a man feels as though he were floating in a balloon. He becomes intoxicated with space and light.

In Europe we can form no idea of such comfort. Every hotel bedroom has a bathroom adjoining and wardrobes large enough to contain trunks and boxes. Everyone has his own telephone, by which he may converse with the whole city all day long if he wishes. Railway journeys—did not frequent accidents act as a sword of Damocles!—are far less unpleasant than here. Every ticket bears a number and this number is the one you find disengaged in an immense carriage where you move about as you please without there being any necessity to hurry and bustle in order to secure a seat. When night falls you find the beds, commodious and comfortable, supplied with warm blankets and quilts. If you like to pay for it, you may have a large cabin, capable of accommodating two and even three persons. Steam or hot water circulation ensures a summer temperature in the coldest weather. One consequence of all this is that Americans move from place to place with the most astonishing ease; I was continually meeting with people whom I had seen the previous week 600 miles away. When meal time comes around, instead of the usual menu you have a choice of varied and excellent dishes served in the most gorgeous fashion and at very moderate prices.

At Detroit I was not a little surprised to find myself in the middle of a stream; the entire train—without my being aware of the fact—had run on to the steamer and was resuming its journey on the other side of the liquid plain.

## THAT AMERICAN NURSE.

At the beginning of my stay in New York I was so ill that my doctor insisted on procuring a nurse for me. I protested, dreading to be handed over to the tender mercies of some ugly, frowsy old person. What was my amazement to find myself confronted with a delightful young lady, slender as a reed and fresh as the spring, highly educated, discreet and graceful, neither prude nor a coquette. The mere sight of her was a comfort and a consolation. She first made her appearance about midnight, wearing a Japanese dressing gown, to see if the fever had abated and if the doctor's prescriptions were being carried out.

It appears that these charming nurses frequently marry their patients after they have recovered!

At the Metropolitan Opera "Romeo" is given in French, "Aida" in Italian and "Lohengrin" in German, thus avoiding that treacherous translation which more or less distorts the meaning of an opera and invariably misrepresents its real character.

After the play or opera it is the fashion to take supper in the Chinese quarter. These Orientals live some distance away in a few small streets, where they have set up restaurants. Here you drink excellent tea and eat "chop suey," a meat and vegetable stew, which no more resembles the real Chinese cooking—such as I became acquainted with in Saigon—than does a meal prepared for a Parisian workman in a creamery resemble a dinner at Voisin's or Paillard's. The difference is even greater, for nothing can compare in point of delicacy with the true Chinese feasts served in fragile, tiny, painted cups, which look as though they had been made for fairies. Seaweed soups, lotus grains, young bamboo shoots, edible birds' nests, delicious shrimp pâté moulded in the form of flowers and stars, perfumed sauces, small preserved tomatoes, light sticks of tortoise shell and ivory, spoons of flower adorned porcelain—the barbarous Occident is unworthy of you!

Yes, America pleased me well and I would willingly revisit it, but as for living there . . . that is another matter. Born in the early part of the nineteenth century, I belong to the past, whether I like it or not. I shall always prefer our old cities, the sacred relics of Europe, before all the comfort of a young nation. On returning from New York, Paris seemed to me like some pretty bibelot; but how glad I was to see it again!

What pleased me abroad was not so much the present America as the idea of what America will eventually be. I seemed to behold a mighty crucible in which a thousand ingredients are mixed to form an unknown substance. In the accomplishment of this task what an expenditure of activity, wealth and scientific progress in useful and practical—as well as pure—science! There is one thing especially calculated to astonish: the importance this nation attaches to religious questions; for, after all, the pursuit of wealth, the lust of domination, the immoderate delight in terrestrial enjoyments are poles asunder from that evangelistic spirit which preaches renunciation, detachment from worldly possessions, humility and disdain of temporal blessings. You wonder less when you reflect that in every age the human soul has been able to reconcile the strangest contradictions. The cruelty of a Louis XIV, the inordinate and scandalous life of a Louis XIV seemed perfectly capable of being reconciled with the loftiest spirit of devotion, and the naïve Madame de Cayslus depicts for us, as quite natural the Aigle de Meaux chatting with the Roi in the embrasure of a window and attempting to effect a reconciliation between the King and Madame de Montespan.

Everything one sees in America appears, from a distance, as a kind of mirage, for we are still in a transition period, preparing for a new world. It may be that centuries will be required to give it its perfect form, and meanwhile who can tell what will have become of this world of ours, carrying the heavy burden of a past which it cannot shake off!

## SPAIN'S COMPOSERS ARE DEMANDING "NATIONALIZATION" OF MADRID OPERA

Opera in Spanish and Native Works the Cry—Impresario's Sweet Promises—Zarzuela, the National Product, Threatened by Modern "Show"—A Review of Real Spanish Music—A Phenomenal Guitarist

Madrid, June 8.—The strong national aspirations that today express themselves in the life of all nations, large and small, are also very much in evidence in the musical life. It seems curious, however, that up to now Spanish music has been under the influence of France and Germany as regards concerts, while operatic life has followed German and Italian models, and that Spanish music has not, until now, thought of itself either in Europe or South America.

It has always taken a good long time for an intellectual wave to cross the Pyrenees, but once it has done so it has always been taken up with verve and enthusiasm until—well, another wave has become the fashion. The "nationalization" of the Royal Opera is the slogan that was taken up suddenly just before the close of the season. Already it is much discussed, engaging all speculative and excitable heads, and throwing its shadows on the path of the forthcoming season.

As told in these columns before, the last Royal Opera season brought German, French, Italian and Russian works, the first three in the original languages, the latter as "pantomimes." Against these there was just one work of Spanish origin, a poor dilettante work, a mere apology to national aspirations. All this is to be altered henceforth. The Spanish authors and composers have sent a memorial to the Minister of Fine Arts demanding that the Royal Opera—which, as they justly say, is being exploited by private interests—should not only produce a certain number of foreign works in Spanish translations, but also a goodly number of first performances of works by Spanish composers in the original. For, strangely enough, even Spanish works have until now been given in Italian at the leading Spanish opera house.

### IMPRESARIO'S SWEET PROMISES.

Now it seems curious that the petitioners have gone one step further, urging that the first Spanish operatic theater should be taken out of the hands of a bullfight manager and be placed under the artistic direction of a competent personality responsible to the State. That, however, would be asking too much at one time under the "Spanish" conditions prevailing here. Moreover, yielding to the present pressure, the "impresario" is making the sweetest promises as to future performances of national works.

In the first instance, the deservedly popular doyen of Spanish composers, Tomás Bretón (born 1850), is to be honored by a performance of his opera, "La Dolores," written in 1895, with Ofelia Nieto and Hipólito Lázaro heading the cast. Another lighter work from his pen, "Don Gil de las calzas verdes" ("Don Gil of the Green Breeches," after the famous play), is promised. Furthermore "La Dama desconocida," by Conrado del Campo; "El abanico," by Amadeo Vives, and works by Pablo Luna and V. Arregui are scheduled for performance. Fine promises, indeed; we shall have to wait and see if they are carried out.

A new departure, too, is the announcement that the composers will settle the sequence and time of the performances among themselves, so as to avoid all grounds for taking offence and to eliminate all suspicion of undue "protection" and preference.

### ZARZUELA, THE NATIONAL PRODUCT, THREATENED BY MODERN MUSICAL COMEDY.

All this is very well, except—for Spanish opera itself. When they consider the entries on the credit side of Spanish dramatic music, some slight consternation ought to befall the champion of national art. For it must be admitted that not a single Spanish opera has achieved international fame as yet, while several foreign operas, using the Spanish milieu and Spanish folk-music, are enjoying worldwide popularity. Still there are hopeful signs. And the most hopeful, perhaps, is the "zarzuela," surely the most original type of musical work that Spain has produced. "Zarzuelas" are a happy medium between the modern musical play and the old-style "classical" operetta. They are amiable little works of one or two acts, of the so-called "genero chico" (small genre, or "musiquette"). They are, unfortunately, fast falling prey to the modern musical "show," with its inevitable mundane dances and its mundane vulgarity, and they have already been forced to retreat to the smaller theaters of the capital and to the provincial stage.

### A SURVEY OF REAL SPANISH MUSIC.

A fine survey of this genuinely national genre of national music has just been afforded by a series of five concerts ("festival performances of Spanish music") under the gifted conductor, Ricardo Villa, with his Municipal Orchestra, at the Madrid "Retiro." The programs were arranged in historical order and began with a very interesting overture from the opera "Los esclavos felices," by Juan Crisostomo Arriaga (1806-1826), a Basque violin virtuoso, pupil of Baillot, who died at the age of twenty, after having composed among other things, three remarkable string quartets. This opera, as well as the next work on the program, by Joaquín Gaztambide (1823-1870), late conductor of the Madrid Conservatoire concerts, still show a strong Italian influence. More markedly national traits were noticeable in a "Jota" from "El molinero de Subiza" by Cristóbal Oudrid (1829-1877), in a pasodoble, "La Giraldilla," by Ed. López Juarranz (1844-1897); further in pieces from "El barbillero de Lavapies," by Francisco Asenjo Barbieri, and finally in "Gigantes y cabazudos" by Manuel Fernández Caballero (1835-1906), a composer who wrote no less than 220 of these "zarzuelas."

### BARBIERI, THE PIONEER.

The most interesting of those old masters is undoubtedly Asenjo, who made a name for himself under his mother's maiden name of Barbieri. He may be looked upon as the real founder of this Spanish national style, which he first carried to success in 1860. He too, wrote 77 "zarzuelas" and became famous as the organizer of Madrid's musical life, being the conductor of the first permanent orchestral

concerts, established in 1859, also the editor of the epoch-making "Cancionero musical," a collection of almost forgotten vocal composition dating from the 15th and 16th centuries.

Of Rupert Chapi (1851-1909), who is justly esteemed here, and to whom a monument has been erected in the "Retiro," pieces from the "zarzuela," "Curro Vargas" were performed; and the unhappy José María Usandizaga (1887-1915), whose music—especially "Golondrinas"—is also much played here, was represented by a very original excerpt from "Mendi-Mendyan."

### ALBENIZ, GRANADOS, AND THE MODERN.

The next two masters on the program, Isaac Albeniz (1860-1909) and Enrique Granados (1867-1916) are well known in foreign lands, and both are really worthy of still greater fame. Of Albeniz a movement from the suite "Iberia" was given and of Granados an entr'acte from "Goyescas," the opera which was produced in New York.

Tribute having been paid to the "great dead," the living had their turn. Curiously enough, Manuel de Falla was missing from the list. His rival, Joaquín Turina, was not very successfully represented by his symphonic poem, "El río," while works of J. Larregla, of the conductor Pérez Casas and the conductor Villa were hardly able to pique interest. Out of place, too, was a symphonic poem by Arregui, whose "Basque Symphony" had aroused such great interest several weeks ago. But genuine, charming "zarzuela" music poured forth in excerpts from "La perfecta casada" by Francesco Alonso and an entr'acte from Jerónimo Jiménez' "La Boda de Luis Alonso." The latter is based on folk tunes cleverly adapted and scored. Mention should also be made of an original dance by Julio Gómez.

## THE EBBING AWAY OF FOREIGN INVASION IN SWEDEN BRINGS NATIVE ELEMENT TO THE FORE

Scandinavian Artists and Works Form Important Feature of Season—New Sinding Symphony Heard—Brahms, Reger and Tchaikowsky Dominate Symphonic Programs—Guest Conductors in Schnéevoigt's Place—Hislop and Bohnen the Operatic Sensations—Swedish Ballet Visits Home for First Time

Stockholm, June 10.—Sweden, which during the years following the war was a Mecca for Central European artists, has lost its attraction for most of them. The public, as in the other high exchange countries, is no longer able to patronize concerts in such quantities as before, owing to the general business depression, and, on the other hand, is somewhat sated with the good things of which there has been such an over-supply. Foreign concert givers, therefore, have become rarer and rarer, and are now virtually confined to those engaged as soloists by the Koncertförening for its orchestral concerts.

The only newcomers of note were Bertha Kiurina, of Vienna, who left a deep impression with her high, light and flexible soprano, and Margaretha Wit, the charming Viennese pianist, who displayed excellent qualities in Rachmaninoff's third concerto, among other things. As among

### THE POPULAR TRIUMVIRATE.

The triumvirate of Spanish composers that are most performed at the present time are Amadeo Vives ("Bohemios"), José Serrano ("Alma de Dios") and Pablo Luna ("El asombro de Damasco"). Of these only Lund was represented by a really characteristic work. A "Jota" from the opera "La Dolores," by Breton, scored the greatest hit. Breton's "Escenas andaluzas" and pieces from the most popular of all Spanish "zarzuelas," "La verbena de la paloma" (also by Breton), were given as well.

After hearing this highly interesting survey of national musical activity, past and present, one may draw the conclusion that Spanish composers are in their most happy vein when adhering to strictly national elements, feelings and tendencies, and that their work is less original when they try to imitate other European forms of dramatic music, in which they are overshadowed by the real giants of opera.

### A PHENOMENAL GUITARIST.

Similar observations could be made in a number of concerts given by the remarkable guitar virtuoso, Andrés Segovia, whose ability on the national instrument borders on the fabulous. This artist will soon appear outside of Spain and may well be styled the "Paganini of the guitar." He treats his instrument with marvelous skill and high artistic feeling. Especially noteworthy are his "flageolets," whose quality resembles the tone of an Aeolian harp. The most interesting and enjoyable pieces in his programs were the national ones, also some very effectively arranged pieces of Albeniz and Granados, and some original compositions for guitar by Sors, Tarrega, Moreno Torroba, Llobet, etc., which were very charming indeed. Less happy was the "Homage to Debussy" by de Falla and the adaptations of classical pieces by Bach, Handel, Mozart, Schubert, etc., for these, I felt, could not be adapted to the guitar without doing violence to their character.

A two hours' concert of guitar music is apt to become somewhat tedious, yet Segovia is such an astonishing phenomenon that he will surely excite interest and admiration in foreign countries as an exponent of an original and genuinely national Spanish art.

EDGAR ISTEL.



HELGE LINDBERG,

*the Finnish baritone, who has startled so many European audiences by the length of his breath and his remarkable coloratura technic. (Drawn for the MUSICAL COURIER by Arthur Stadler of Stockholm.)*

the most successful, Jacques Thibaud, the French violinist, revealed his manifold gifts in a number of concerts. A new string quartet has visited us, too, the Mairecker-Buxbaum ensemble, of Vienna, which at once proved itself to be first class.

### THE RISING NATIVE ELEMENT.

The ebbing off of the foreign invasion has, of course, brought the native Scandinavian talent to the fore, and this has resulted in some pleasant surprises. Special interest attached to some of the concertizing Swedish pianists, such as Astrid, Berwald, Natael Breman and Olaf Wiberg, who is making a name for himself outside of Sweden as well.

An unusual and striking apparition on the concert plat-

form was the Finnish baritone, Helge Lindberg. The length of his breath, which enables him to sing endless coloratura passages in Handel arias without the least exertion, is almost baffling. His voice, although somewhat hard at times, is both lyrically flexible and powerful and has a tremendous range. He was at his best in songs by Moussorgsky, Wolff and Mahler, interpreted with highly cultivated understanding.

### A NEW SWEDISH VIOLIN SONATA.

Wilhelm Stenhammar, the Swedish composer-pianist, and Henri Marteau, now also a Swede, provided a feature of outstanding value in the way of chamber music. They gave three sonata recitals, in one of which three native works were presented: one by W. Petersen-Berger, one by Stenhammar, and the third by Harald Fryklöf. The Fryklöf sonata was a fascinating novelty, being the mature and interesting product of a young master who died at an early age.

First place among the orchestral novelties of the Koncertförening season is due to two Norwegian works, namely, Christian Sinding's third symphony in F major and a symphonic poem, "Gethsemane," by Hjalmar Borgström. The Sinding symphony, which had a successful performance, is written in the familiar Sinding idiom—a translation of the opulent Wagnerian language into the accents of the North. Borgström's work might be characterized as a cleverly modernized adaptation of the Berlioz-Liszt style, lacking, however, a real personal note in its thematic material.

### BRAHMS—TSCHAIKOWSKY—REGER.

As for the rest of the Koncertförening season, it has been dominated by three names: Brahms, Tchaikowsky and Max Reger. The Brahms cycle, which ended on the twenty-fifth anniversary of the master's death, has already been mentioned in these pages. The Tchaikowsky cycle, which closed the season, comprised four concerts, and while from an artistic point of view this appears a somewhat excessive appreciation of the Russian composer, considering the uneven quality of his work, it must be admitted that nothing suits our conductor, Prof. Georg Schnéevoigt, better than the glowing, impassioned Slavic idiom of Tchaikowsky. He brought out the utmost effect to be got from this music and met with a rapturous ovation at the end.

The most remarkable feature of the season was, perhaps, the success of the Reger works. Max Reger was hitherto unknown here as an orchestral composer. This season not only the four tone poems after Böcklin, but also the Hiller and Mozart variations were heard. Reger is at his best in these big variation works, and accordingly these scored the greatest success with the public. The gigantic piano concerto, which is a task both problematical and intricate, was interpreted with nobility and power by Edwin Fischer, the Swiss pianist.

### GUEST CONDUCTORS, NATIVE AND FOREIGN.

Since Schnéevoigt spends a good deal of his time in Norway (being chief conductor of the Christiania Philharmonic), the Koncertförening has had a number of visiting conductors as guests. Here, too, the native element was not absent, being represented by the young Nils Grevillius, attached to the Stockholm opera, but temporarily resident abroad, where he has made great forward strides. Of the foreign guests, both Siegmund von Hausegger and Walter Damrosch left pleasant memories behind them. Max Fiedler and Hans Pfitzner followed at intervals. Pfitzner, appearing for the first time as conductor here, fascinated his audience in spite of his somewhat angular method of baton wielding. His interpretations of Beethoven's "Pastoral" and Schumann's "Spring" symphonies had a particular charm. His own work

(Continued on page 10)

## ON READING THE THAYER-KREHBIEL LIFE OF BEETHOVEN

BY H. O. OSGOOD

**I** MADE Beethoven's acquaintance in Teplitz. His talent amazed me; unfortunately he is an utterly untamed personality, not altogether in the wrong in holding the world to be detestable, but who does not make it any the more enjoyable either for himself or others by his attitude. He is very excusable, on the other hand, and much to be pitied, as his hearing is leaving him, which, perhaps, mars the musical part of his nature less than the social. He is of a laconic nature and will become doubly so because of this lack.

So wrote His Excellency, Johann Wolfgang von Goethe, poet, dramatist, courtier and theater director, of the greatest composer of them all. What Goethe thought of Beethoven was easy enough to find out—but what Beethoven thought of Goethe was decidedly difficult to discover until an American, Alexander Wheelock Thayer, spent the greater part of his life hunting up and chasing down every last thing that was to be found out about the little man of Bonn. So it was that he turned up this passage in a letter written by Beethoven to Breitkopf & Haertel, the publishers, on August 9, 1812, only a few days after he had made the acquaintance of Goethe. This is what the composer thought of the poet:

Goethe is too fond of the atmosphere of the courts, more so than is becoming to a poet. Why laugh at the absurdities of virtuosi when poets, who ought to be the first teachers of a nation, forget all else for the sake of this glitter?

And on the next page, substantiating Beethoven's opinion, Thayer quotes a passage from a letter of Mme. (Brentano) von Arnim, relating an incident which occurred during the intercourse of Beethoven and Goethe at Teplitz:

While they (B. and G.) were walking there came towards them the whole court, and the dukes; Beethoven said: "Keep hold of my arm, they must make room for us, not we for them." Goethe was of a different opinion and the situation became awkward for him; he let go of Beethoven's arm and took a stand at the side with his hat off, while Beethoven with folded arms walked right through the dukes and only tilted his hat slightly while the dukes stepped aside to make room for him, and all greeted him pleasantly; on the other side he stopped and waited for Goethe, who had permitted the company to pass him by where he stood with bowed head. "Well," he said, "I've waited for you because I honor and respect you as you deserve, but you did those yonder too much honor."

The reader may deduce for himself whether Beethoven acted with proper independence or whether he merely exhibited bad manners; but the conclusion that each great man was reasonably correct in his opinion of the other, as expressed in the quotations given above, is inescapable.

In the "Life of Ludwig van Beethoven," by Alexander Wheeler Thayer, these invaluable sidelights, illuminating the character, actions and purposes of the immortal composer, are thrown on nearly every day of his life from the cradle to the grave, and it is this that makes the book so invaluable. Thayer began writing his great work in the late '50's. The first volume was ready in manuscript in 1865; it appeared, in German, in 1866, the second in 1872, the third in 1879. The translation into German and the editing of all three was done by Dr. Hermann Deiters. The third volume brought the composer's life down only to the year 1816, and a partial mental breakdown prevented Thayer himself from completing the work. Dr. Deiters, after Thayer's death in 1897, completed the biography, writing Volumes IV and V. Deiters, too, died before these two volumes were in print, but the publishers, Breitkopf & Haertel, issued them, and a revision of Volumes II and III. Dr. Hugo Riemann undertaking the editorship and revision of all.

Thus the German edition. It was only last year, 1921, that the work appeared in its original language. It was the happy thought of the directors of the Beethoven Association, Harold Bauer, president, to devote the profits of the concerts of its first season to the purpose of issuing this monumental work, which had been ready in manuscript for many years but had never found a publisher, owing to manifest impossibility of proving a financial success. The three volumes of the English (more properly American) edition, clear and legible in print, quiet and dignified in binding, are from the press of G. Schirmer. When they appeared they were greeted editorially by the MUSICAL COURIER and hailed for what they are, one of the great biographical monuments of the world literature. Never have two Americans accomplished a more worthy literary task than Thayer and he to whom the editing, revising and amending of the English edition is due, Henry Edward Krehbiel. The book as it stands is at least 50 per cent. Krehbiel's work. It is indeed a gratifying thought that neither the land of his birth, Germany, nor that of his adoption, Austria, produced the standard, authoritative story of his life, but that it was left to America, a country not in existence until Beethoven was five years old, to give it to the world.

Says Krehbiel in his introduction: "In many details the story of Beethoven's life as told here will be new to English and American readers; in a few cases the details will be new to the world, for the English edition of Thayer's biography is not a translation of the German work but a presentation of the original manuscript, so far as the discoveries made after the writing did not mar its integrity, supplemented by the knowledge acquired since the publication of the first German edition, and placed at the service of the present editor by the German revisers of the second edition."

### THAYER'S WORK.

Alexander Wheelock Thayer was born at South Natick, Mass., October 22, 1817. He graduated from Harvard College in 1843 and appears to have become interested in the life of Beethoven immediately afterward while doing some graduate work in the college library. He was, as Krehbiel phrases it, "fired with the ambition to rid the life history of Beethoven of the defects which marred it as told in the current books." He went to Europe first in 1849, and for the following thirty years devoted practically his entire time to the preparation of the biography. Although, about 1880, his condition prevented him from concentrating mentally sufficiently to work further, he never gave up the hope that he would one day be able to resume his task. It was only in 1895, about two years before his death, that he acknowledged to himself its completion would be impossible for him.

Writing at the time he did, it is natural that Thayer did not handle his subject as a biographer of today would do.

His writing is painstaking rather than vivid. Beethoven the man and his work is not painted for us by the brush of Thayer, but he is presented as never before through the conscientious setting down of every discoverable fact in its chronological place, each one substantiated by all possible documents, and, where there is a disagreement among authorities, followed by a thoroughgoing discussion of the case and the drawing of a logical conclusion, which, though it may differ with the conclusions of earlier biographies, has in practically every case become accepted as authentic. The book is not easy reading, but it is extremely interesting to the last degree, and no wonder, for "Thayer visited every person of importance then living who had been associated with Beethoven or had personal recollection of him," besides searching through all books, documents and letters bearing upon his subject, incidentally unearthing quite a store of hitherto unknown material.

When Thayer died, his papers were all sent to Mrs. Jabez Fox, of Cambridge, Mass., his niece, at whose request Krehbiel sorted and prepared for Dr. Dieters the material from which he wrote the final volumes of the German edition, and also undertook the Herculean task of preparing the English edition, which practically meant rewriting the entire work. The third English volume—the work of Krehbiel, for, as already stated, Thayer was able to bring the biography only down to the year 1816, ten years before Beethoven died—is livelier in style, more brisk in movement than the other two. "Being as free as the German editors in respect to the portion of the biography which did not come directly from the pen of Thayer, the editor of this English edition," writes Krehbiel in his introduction, "chose his own method of presentation, touching the story of the last decade of Beethoven's life, keeping in view the greater clearness and rapidity of narrative which, he believed, would result from a grouping of material different from that followed by the German editors in their adherence to the strict chronological method established by Thayer." One almost regrets that this method had not been followed throughout the work.

### GLIMPSES OF BREITHOVEN, THE MAN.

So much for the history of the book. A comprehensive review of it would require pages and pages of the MUSICAL COURIER, so it will not be attempted in this article. The main facts of Beethoven's life are pretty well known—his friends and his work, which, when one comes to think of it, are the two primary factors in any life; so an attempt will be made here only to select and present with passing comment some of those passages of the biography which throw light upon the little things, the little-known things of the master's everyday existence, those minutiae which show him to us, not as the creator of masterpieces, but as the human being he was, alternately rough or kind, weak or strong, but always exciting our love or that sentiment which is its nearest kin, pity.

Who can continue to believe in the theory of eugenics and selection when the parentage of Beethoven is considered? His father was a tenor singer of bibulous habit (his Grandmother Beethoven, too, was immured in a cloister because of her love for strong drink), and his mother the daughter of the head cook at the palace at Ehrenbreitstein, and, when she married Johann van Beethoven, the widow of one Laym, valet to the elector of Treves. No wonder Grandfather Beethoven opposed his son's marriage as being unworthy of a singer in the choir of the chapel of the elector of Cologne! But see what happened! Notwithstanding the disagreement, Johann named his son, who Thayer concludes was born December 16, 1770 (the date is uncertain), after Grandpa Ludwig, who was Chapelmaster to the Elector, and behold! eight years later the mantle of music has descended upon him. "The Electoral Court Tenor, Beethoven," says an advertisement of March 26, 1776, "will have the honor to present two of his scholars, namely, Mlle. Averdonck, court contralto, and his little son of six (?) years. The former will have the honor to contribute various beautiful arias, the latter various clavier concertos and trios. He flatters himself that he will give complete enjoyment to all ladies and gentlemen, the more since both have had the honor of playing to the greatest delight of the entire Court."

Thus little Ludwig was launched. Incidentally, he also played the violin at that tender age, and before long he took up the organ. In 1780 (or 1782—another uncertain date) his first printed work appeared, a set of variations upon a march by Dressler. He had quite a passion for variations as a young man. Of singular interest is it to hear what he much later in life said of his own "Thirty-two Variations," that endless set with which some undiscerning pianists are still unwise enough to bore the public.

### WHAT AN ASS YOU WERE!

Happening to find Fraulein Streicher, the daughter of some friends, practicing one day, he listened to her for a while. "Who wrote that?" he inquired. "You did." "Such nonsense by me? Oh, Beethoven, what an ass you were!" Which proves that, contrary to the usual case, the master was his own best critic.

Thayer places the visit to Mozart in 1787, when he was sixteen—the date previously given was a year earlier—and quotes Jahn's notice of the visit:

Beethoven . . . was taken to Mozart and . . . played something for him which Mozart, taking it for granted that it was a show piece prepared for the occasion, praised in a rather cool manner. Beethoven observing this, begged Mozart to give him a theme for improvisation. He always played admirably when excited and now he was inspired too by the presence of the master whom he revered greatly; he played in such a style that Mozart, whose attention and interest grew more and more, finally went silent to some friends who were sitting in an adjoining room and said vivaciously, "Keep your eyes on him; some day he will give the world something to talk about."

How this recalls Schumann's famous "Hut ab!" True genius recognizes true genius.

### HEAD OF THE FAMILY.

When Ludwig was only nineteen, the care of the family fell on his shoulders. His friend, Stephan von Breuning, recalled seeing him interpose to rescue his father from a policeman who had arrested him for drunkenness, and soon after the father was removed from his choir position and

ordered out of the city. Ludwig was getting 100 thalers a year as court organist, and he petitioned for a readjustment of the family salaries—his father's salary had been 200 as court "tenorist." This was the Elector's answer:

His Electoral Highness, having graciously granted the prayer of the petitioner and dispensed henceforth wholly with the services of his father, who is to withdraw to a village in the electorate, it is graciously commanded that he be paid in accordance with his wish only 100 thlr. (Reichsthaler) of the annual salary which he (the father) has had heretofore, beginning with the approaching new year, and that the other 100 thlr. be paid to the supplier's son besides the salary which he now draws and the three measures of grain for the support of his brothers.

Three measures of grain! How history repeats itself. Two or three years ago musicians in Austria, Russia and other stickeen countries were demanding "measures of grain" and other provisions for their services in place of "Reichsthaler" that were not worth the paper they were printed on.

Besides being organist, Beethoven was a viola player in the orchestra which played in the Elector's opera house—all this was at Bonn, of course—and as such persisted in the performance of many different works. The list given by Thayer shows that only the Mozart works ("Die Entfuehrung," "Don Giovanni" and "Figaro's Hochzeit") have survived, though Paisiello's "Barber of Seville" and "Finta Giardiniera" have had recent revivals in Italy and William Wade Hinshaw gave us Pergolese's "Serva Padrona" only a few years ago. It was in these five seasons, covering four years, that the youth acquired his intimate knowledge of instrumentation and the technic of the orchestra.

Haydn visited Bonn at Christmas time, 1790. A dinner was given for him to which twelve of the most capable musicians of the orchestra were invited. Was Beethoven one of them? asks Thayer. In March, 1791, a "Ritterball" was performed at the court. It was by the first Beethoven patron, Count Waldstein—so the bills said; but as a matter of fact Beethoven wrote it, although he never got the credit.

### BEETHOVEN AND WOMEN.

Beethoven was no beauty, though, if contemporary portraits can be trusted, as a young man he was not unprepossessing in appearance. He was by no means averse to the attractions of the opposite sex. One of his friends testified that he made certain conquests that could not have been accomplished by an "Adonis." Thayer is considerably concerned throughout the book with these love affairs, light and heavy. He labors rather over-zealously to clear Beethoven's skirts, so to say. He points out that the master always scrupulously avoided an affair with a married woman and quotes Beethoven himself on this point. He devotes page after page to discussion of the famous letter to the "Immortal Beloved." To whomever it may have been addressed, the little man certainly let himself go when he wrote it. Witness the final passage:

Be calm, only by a calm consideration of our existence can we achieve our purpose to live together—be calm—love me—today—yesterday—what tearful longings for you—you—my life—my all—farewell—Oh continue to love me—never misjudge the faithful heart of your beloved L.

ever think  
ever mine  
ever for each other.

A bit sophomoric, isn't it?—especially for a man of thirty-six, who, however, is rather likely to be the worst if he finally is struck by lightning for the first time at that age. Thayer decides that it was written neither to Countess Guicciardi, generally thought to be its recipient, nor to Theresa Malfatti, then only thirteen or fourteen years old. He is by no means alone in finally deciding upon Countess Theresa Malfatti, then only thirteen or fourteen years old. Ven's passion, and he selects the year 1806 as its likely date. At the best, the question today is academic; the important point is that Beethoven was human enough to love and love fervently; who, when, why and where he loved are all secondary.

The first "pooh, pooh!" from Thayer comes long before the time of this letter. It relates to Eleonore von Breuning, sister of Beethoven's lifelong friend, Stephan von Breuning, and he disposes of her in these words: "It has been supposed that Beethoven at one time indulged in a warmer feeling than mere friendship for Eleonore von Breuning; but this idea is utterly unsupported by any thing which has been discovered during the inquiries made for this work." One for whom he is supposed to have entertained a passing fancy as a young man was Jeanette d'Honrat, a friend of Eleonore. She "enjoyed music greatly and possessed an agreeable voice," but she was quickly succeeded by a Fraulein von Westerhold, daughter of the "Hochfuerstlich Muensterischer Obrist-Stallmeister, Sr. Excellenz der Hochwohlgeborene Herr Friedrich Rudolph Anton, Freyher von Westerhold-Giesenber, kurkoelnischer und Hochstift-Muensterischer Geheimrath." Not satisfied with all that, the Geheimrath "played the bassoon (!) himself and maintained a fair band among his servants, particularly players of wind instruments." Some "Stable Master!"

In his fortieth year, at the beginning of 1810, he seems to have seriously entertained the idea of marrying Therese Malfatti, the seventeen year old daughter of one of his physicians, but by May the idea had been given up. Probably the young lady did not care for it. Being in love, however, caused him to give unusual attention to his personal appearance. A warm friend and evidently a jolly one, with whom he had been off on more than one good time together, was Zmeskall. To him Beethoven wrote some decidedly human notes. Here are two, the first from April 18, 1810, in the midst of his love for Therese:

Dear Zmeskall do send me your looking glass which hangs beside your window for a few hours, mine is broken, if you would be so kind as to buy me one like it today it would be a great favor, I'll recoup you for your expenditure at once—forgive my importunity dear Z.

Dear Z. do not get angry at my little note—think of the position which I am in, like Hercules at Queen Omphale's?? I asked you to buy me a looking glass like yours, and beg you as soon as you are not using yours which I am returning to send it back to me for mine is broken—farewell and don't write to me again about the great man—for I never felt the strength or weakness of human nature as I feel it just now.

Remain fond of me.

It is interesting to note that Beethoven quarreled with no less than two of his friends at different times—Bridge-tower, the violinist, and J. N. Hummel—because their fan-

cies happened to light upon the girl who was at the moment the object of Beethoven's affections.

Oh, no! The great little man was by no means averse to the ladies! What did Wegeler say? "In Vienna, at all events so long as I lived there, Beethoven was always in love and occasionally made a conquest which would have been very difficult if not impossible for many an Adonis." ("Hear, hear!" from us brain-workers.)

It was at the end of 1792 that Beethoven changed the Rhine for the Danube, journeying by stage from Bonn to Vienna, where he remained. It was a journey not without adventure, witness this entry from the master's expense book: "Tip because the fellow drove like the devil right through the Hessian army at the risk of a cudgeling—one small thaler." Beethoven must have had a singular réputation at the time. An Englishman, William Gardiner, admired his trio, op. 3, and wanted more music by the same man. "When I went to town (London)," he writes, "I inquired for works of this author, but could learn nothing more than that he was considered a madman and that his music was like himself." Shortly after his arrival in Vienna, his father died in Bonn, which would not be mentioned here except for a joke that the Elector himself made. He wrote to his court marshal: "The revenues from the liquor excise have suffered a loss in the death of Beethoven."

The youngster of twenty-two took lessons from Haydn and set to work composing. But from one little glimpse or another, one gathers that he was by no means the rather surly, retired, rough-mannered genius that the world for so long thought him. It is not such a character that receives a pleasant, informal invitation like the following from an aged patron of music, in this case Van Swieten:

To Mr. Beethoven in Alstergasse 45, with the Prince Lichnowsky: If there is nothing to hinder next Wednesday, I should be glad to see you at my home at half past eight with your nightcap in your bag.

That the master was not the most tactful person in the world is evident from many things, for instance, his falling out with the pianist, F. H. Himmel, his senior by five years. Says Ries:

One day when they were together, Himmel begged Beethoven to improvise, which he did. Afterwards Beethoven insisted that Himmel do the same. The latter was weak enough to agree, but after he had played for quite a while Beethoven remarked: "Well, when are you going fairly to begin?" Himmel had flattered himself that he had already performed wonders; he jumped up and the men behaved ill toward each other. Beethoven said to me: "I thought Himmel had only been preluding a bit." Afterward they were reconciled, indeed, but Himmel could never forgive or forget.

Do you blame him?

If Beethoven could be as snippy and sarcastic on occasion as the above incident proves him, he could be friendly and affectionate when he really liked anyone. Here is a note to Amend, the violinist, a warm friend:

Dear Amend: Take this quartet as a small memorial of our friendship, and whenever you play it, recall the days which we passed together and the sincere affection felt for you then and which will always be felt by

Your true and warm friend  
Ludwig van Beethoven.

Vienna, 1799, June 25.

Johann Nepomuk Hummel, pianist, pupil of Mozart, also became one of Beethoven's friends. They had a disagreement, but Beethoven acknowledged the fault to be his in this characteristic note:

Herzens Natzerl: You are an honest fellow and I now see you were right. Come then to me this afternoon. You'll find Schuppanzigh (the violinist) here also and we two will hump, thump and pump to your heart's delight. A kiss from  
Your Beethoven, also called Floundumpling.

COMPLAINT AGAINST THE CRITICS.

From his serious correspondence there is the following passage from a letter written to Breitkopf & Haertel in April, 1801. The Leipzig critics in the early years were not kind to his works, and it will be seen that he protests emphatically:

You should recommend to Messrs. your critics great care and wisdom especially in the case of the products of younger authors; many a one may be frightened off who otherwise might, probably, accomplish more; so far as I am concerned I am far from thinking that I am so perfect as not to be subject to blame, yet the howls of your critics against me were at first so humiliating that after comparing myself with others I could not get angry, but remained perfectly quiet and concluded they did not understand their business.

BEETHOVEN'S DEAFNESS.

There is so tremendous a quantity of material in the Thayer work that it is very difficult to sort out and select bits for an article without making it of inordinate length. Practically all the references in the present article are from the first volume of the biography. A second article will follow in a few weeks, briefly covering the other two volumes; and to conclude this one, the extraordinary account given by Beethoven himself to Charles Neate, an English pianist, of how his deafness began is reproduced. Neate himself related the incident to Thayer, saying that he invited Beethoven to England, holding out as an inducement that certain English physicians were especially skilled in treatment of the ear and might be able to do something. This was in 1815; the deafness had begun sixteen years earlier. Beethoven replied to Neate in substance:

"No; I have already had all sorts of medical advice. I shall never be cured. I will tell you how it happened. I was one busy writing an opera—"

Neate—"Fidelio?"

Beethoven—"No; it was not *Fidelio*.' I had a very ill-tempered primo tenore to deal with. I had already written two grand arias to the same text, with which he was dissatisfied, and now a third, which, upon trial, he seemed to approve and took away with him. I thanked the stars that I was at length rid of him and sat down immediately to a work which I had laid aside for these arias and which I was anxious to finish. I had not been half an hour at work when I heard a knock at my door, which I at once recognized as that of my primo tenore. I sprang up from my table under such an excitement of rage that, as the man entered the room, I threw myself upon the floor as they do upon the stage (here B. spread out his arms and made a gesture of illustration), coming down upon my hands. When I arose I found myself deaf, and have been so ever since. The physicians say the nerve is injured."

And now Thayer remarks: "That Beethoven really related this strange story cannot be questioned; the word of the venerable Charles Neate to the author is sufficient on that point. What is to be thought of it is a very different matter."

From the distance of 107 years the answer seems very simple: Beethoven was—to express it in Neate's own language—"spoofing" the Englishman.

## AMERICANS DANCE TO EUROPE'S TUNE

Through France and Italy the Song Is "Pay! Pay! Pay!" and Prices Leap Skyward as Americans Approach—Musical Courier Interviews Toscanini, Gallo, Barone, Tetrazzini, and Other Notables—Some Humorous Sidelights on Musical Life Abroad and Pointers for Students Anticipating a Journey Across the Atlantic

By RENE DEVRIES

From Paris we went to Monte Carlo via Marseilles and Nice. The musical season in those two French cities being at an end we only enjoyed the superb view of the Cornish motor from Nice to Monte Carlo and passing a few delicious hours at Eze, at the splendid villa of Lucien Muratore and his charming wife, Lina Cavalieri Muratore.

MONTE CARLO.

The musical season there also was ended but we heard a few symphonic concerts at the Casino that gave us an idea of the real value of the orchestra. It is composed of a good body of players but hardly comparable to any of our first-class orchestras, yet everybody sings its merits as everyone in Monte Carlo must speak well of everything connected with that lovely and unique little village on the Mediterranean. It never rains in Monte Carlo; no one ever is sick or dies on that spot that, thanks to its gambling house, has kept a prince in luxury and has driven many men and women to desperation and some to suicide. We played, too, but won, so we are not sore, and we tell of things as they exist. Ye scribe often thought that operatic performances at the Casino of Monte Carlo were the most wonderful in the world; we did not know then that Mr. Blanc, the Prince of Monaco, and his associates of that gambling hell, control the French press, and unfavorable comments from foreign papers are quickly suppressed as money is paid when necessity demands. This explains why so many artists who make a sensation in Monte Carlo are later failures in America.

THE POLICE.

The Casino employs thousands of men, as directly or indirectly every Montenastique is in the service of the Casino. Everyone is shadowed. Should you speak about your losses too openly you are asked to leave the city or life is made so miserable for you that you pack up sooner than anticipated. Music in Monte Carlo is always exquisite; operas are of the first class and every artist is a star. This we soon learned even though, as stated before, no opera was given during our stay, but it came from a source absolutely reliable, an old resident, from whom we got all our data, which later we confirmed from two other men whose word and reputation permit us to write as we do these lines. Americans can hereafter take with a grain of salt all those glowing tributes given either a new opera or an artist by the French critics when that opera is first produced in Monte Carlo and the artist is playing or singing there.

MARY GARDEN IN TOWN.

Mary Garden and her mother, plus a few admirers, spent a great part of the summer in Monte Carlo. Mary is a great gambler. Roulette is too slow for her so she bets fortunes at the trente et quarante. No wonder she is a very nervous woman! Zeppilli, too, has a villa here, but she being a resident, cannot gamble, so she enjoys the beauties of nature from morning until night and loves it.

ITALY.

From Monte Carlo we motored to Ventimilla, where we boarded a train for Genoa.

GENOA.

This is a beautiful city and the home of the Carlo Felice, a beautiful theater with fine acoustics that were well demonstrated to us by the janitor, who spoke in low tones a few words from the stage, which we heard distinctly in the rear of the house. Then he clapped his hands and the resonance was of such clarity as to leave no doubt as to the acoustical merits. The season has been a short one this year and no artists of great importance heard, so at least said our cicerone, who, being the keeper of the place and a great dilettante, should know.

MILAN.

From Genoa we came to Milan and were impressed with the railroad progress of Italy, as for hundreds of miles the line has been electrified, and soon all through Italy railroads will be run in that fashion instead of by coal, to the great displeasure of England, which country, with its coal fields, is reaping a harvest from the pockets of the poor Italians. In Milan we saw at the Continental Hotel, Giorgio Polacco, the distinguished maestro of the Chicago Opera; his lovely wife, Edith Mason; Rosa Raisa, Giacomo Rimini, and Valeria de Vries, who has won many big successes in the leading opera houses of Italy and whose return to these shores is only the matter of a few months, if the intelligent impresarios that are now in Europe are looking for a really fine mezzo. In Milan we also spoke with Mme. Fabbri, well remembered by old timers in America, inasmuch as she toured the states many times with Patti and was idolized in Italy, where she sang with great success last winter at La Scala.

LA SCALA.

In order to see that much vaunted theater, we told our chauffeur to drive us there. Passing through the corridor we met Toscanini, with whom we had a long interview, which will be related in its entirety in one of the future issues of the *MUSICAL COURIER*. On the day of our visit, Alfred Coates was to direct a symphonic program in the evening, so we could not see the revolving stage, as everything was arranged for the evening concert. We saw the theater, however, which, like everything in Italy, is glittering. "We are the richest people in the world," said a well-do-to-Italian, "if we wanted to sell the treasures contained in our museums, in our homes, theaters, everywhere under our sun." Why not sell a few then and be no longer beggars, revolutionists and Bolsheviks, we thought.

FRENCH HATED, ENGLISH DISLIKED, AMERICANS "SOAKED."

The Italians today hate the French. They hate them because they think that the French nation double-crossed

them in that famous Hall of the Mirrors at Versailles. "If it had not been for us the French would today be in servitude," a cavalry officer said. "Had we even stayed neutral, our lira would be way above par. See where the pesetas is today! The Spaniards were more clever than we. See the exchange on Swiss franc, on Dutch gilder! See what the war did for them! See what it did for us! The English got everything. We have no raw material, as with the lira so low we cannot enter any market to buy, and what we have goes to England for coal. So you see the American must pay. What a room for one-hundred-twenty lire! That's nothing extravagant. You have to pay more at the Ritz or at the Vanderbilt in New York. Yes, indeed, we keep track of you Americans. You say we 'soak' you and why not? You have all the money in the world and this is the reason why every Italian wants to come to America where a tenor got \$2,800 per performance, while in Italy he would not get 500 lire; where artists are paid more for one performance than for an entire season. So why not 'soak' Americans. We are 'soaking' them and will continue until the exchange is once more as of old."

In the Galleria Humberto we heard, while at dinner, a good restaurant orchestra. The cellist, whose name we did not learn, was an excellent player that would do better here than playing for a pittance.

VENICE.

Here is a unique city, but the sound of the gondoliers is not sweet music. It is a guttural note that irritates your nerves. Here, too, the "soaking" process against Americans is used beautifully and with consummate artistry, as nearly every Venetian today in the shop speaks English fluently and follows the exchange fluctuation as does a Morgan or a Vanderlip! So the music we heard in Venice, where Wagner and Verdi spent so many days, was not sweet music to our ears and though our eyes were enchanted our ears were badly impressed, and the souvenir of old Venice was nothing more than a mixture of famished Venetians and the sharp and discordant song of drunken gondoliers.

ROME.

In the Italian capital we found the same unrestful conditions among the lower class, the same desire to "do" the Americans among the tradesmen, and the same lack of good music that we had already noticed in other large Italian centers. We greatly enjoyed the singing of a Neapolitan singer, Pasquirello, who appeared at a vaudeville house, where he was the attraction. We visited him in his dressing room after the show and advised him to come to America, but his answer was that he was making enough money in Italy to buy all the macaroni and salami and wine his appetite demanded, and, being a poor sailor, he preferred less money in his own country. Thus America will probably never hear this wonderful artist, the only one worthy of that name that these ears heard in Europe.

INDEPENDENT FRANCE.

In order to see the works of art that are to be found at the Villa de Medici, we called one afternoon at the famous home where the French Government yearly sends winners of the long established Prix de Rome, and to our surprise were not admitted, as the doors are opened only to Frenchmen. However, we had one of them in our party, a man with a name of which they should be proud as he speaks always of his country in the highest terms; he was Lucien Muratore, so we thought the place would be ours. But not so; we were told that we were not wanted.

DE LUCA VILLA.

Giuseppe de Luca, baritone of the Metropolitan, has in Rome a beautiful villa where he is now enjoying a well-earned vacation with his family. Contrary to the general rule of his town folks, de Luca is a progressive man, a futurist, who does not live in the past but is most interested in the present and looks forward to the future. The Romans are men who still live in the glory of the Rome of the Cæsars. They are very much like our Southerners who, when speaking about "the war," always have reference to the Civil War and not the more recent international conflict. The Forum, Vatican, the churches of Rome, the old palaces, museums, immortal monuments that sing the fame of Rome with all their beauties are a detriment to the advancement of the culture of Italy at large and surely of Rome in particular. To live in the past is an error for any country, as steady progress is accomplished only by a vision of the future. De Luca cares little for antiquities. He prefers a good new chair to an old lame one. He may admire an old fireplace, but for his comfort he demands a good American radiator. De Luca, a Roman, is a modern man, and on this account he is in Rome a novelty.

THE CONSTANZI.

A very ordinary theater is the Constanzi, where we were informed that operas given during the past winter season were of such quality that only the floating population patronized the house which at one time was famous the world over. To sing at leading opera houses in Italy today means little, as one can often buy his or her appearance. Then, too, the public no longer shows its approval or disapproval as of yore. Today it is too much interested in politics and in exchange to care if a tenor transposed an aria half a tone lower or if a baritone singing a bass role sings it in the original key or not. The Romans do not patronize the opera and no more need be said.

JEALOUSY AMONG ARTISTS.

Opera singers the world over are jealous of one another. The one with whom we were traveling told us point blank on many occasions that we were disliked by all the

(Continued on page 16)

## FOREIGN NEWS IN BRIEF

## VIENNA VISIT OF GATTI AND KAHN A SENSATION.

Vienna, June 11.—The doings of Giulio Gatti-Casazza and Otto H. Kahn during their Vienna sojourn have been the talk of the city these days, both musically and socially. Richard Strauss interrupted his cure at Carlsbad to conduct last night's production of "Salomé" at the Staatsoper with Marie Jeritza, who had returned from Budapest especially to sing the title role. The performance was doubly interesting because of its probable production at the Metropolitan in New York next winter and because it was in the nature of a celebration of Richard Strauss' fifty-eighth birthday (June 10). It was one of the most brilliant events of the season, and Vienna paid seventeen million crowns to hear it and to see Gatti and Kahn witnessing the performance from Richard Strauss' directorial box. Later there was a big supper in honor of the American guests in which Strauss and Mme. Jeritza, among others, participated. Two nights previous the two Metropolitan representatives had attended a performance of "Josephslegende" at the Staatsoper which gave rise to the rumor that a production of this work also is among the possibilities for the Metropolitan. They also heard Alfred Piccaver, the American tenor, in "Rigoletto" and it is said that his Metropolitan engagement is now assured. Both Kahn and Gatti immensely added to their local popularity by donating large sums to the pension fund for veteran Staatsoper singers.

P. B.

## BARBARA KEMP ROBBED.

Berlin, June 12.—Barbara Kemp, dramatic soprano of the Berlin Opera, who is to sing at the Metropolitan next year, was robbed yesterday of jewels and gold coins valued at over half a million marks. During her absence from her apartment in the Bismarckstrasse burglars succeeded in finding and opening a secret safe containing a pearl and platinum chain, a gold handbag set with diamonds and rubies, and other jewelry, as well as a number of German twenty gold mark pieces. Suspicion attaches to a person familiar with the Kemp household, and a high reward has been offered for his or her apprehension.

C. S.

## AMATEUR ACTIVITIES IN LONDON.

London, June 17.—Amateur musicians here have recently formed a new society called the "London Amateur Orchestra." The full complement of wood-wind and brass is already obtained and it is proposed to give two full concerts next season. Wynn Reeves is the conductor and well known professionals interested in the scheme are Sir Frederick Bridge, Sir Charles Stanford and Robert Radford. G. C.

## CREFELD HONORS ITS CONDUCTOR AFTER FESTIVAL.

Crefeld, Germany, June 9.—The Crefeld Concert Society celebrated its fiftieth anniversary with a two days' music festival, at which a number of new and rarely heard modern German works were performed. These included, besides the powerful "Revelation of St. John, Chapter VI," by Walter Braunfels (for tenor solo, chorus and orchestra), the première of which has already been recorded in the MUSICAL COURIER, another choral work by the same composer, "Die Ammenuter" (boys' voices and orchestra) and scenes from his "Die Vögel," as well as from Pfitzner's "Rose vom Liebesgarten." Beethoven's "Ninth" and excerpts from the "Meistersinger," with very large choral and orchestral forces, completed the program. Dr. Rudolf Siegel, who has been at the head of Crefeld's musical life

since 1919, was made general musical director by the municipality in recognition of his unusual services.

M. U.

## E. T. A. HOFFMANN'S "UNDINE" TO BE REVIVED.

Aachen, Germany, June 15.—In commemoration of the centenary of the birth of E. T. A. Hoffmann, poet-musician, the most curious figure of the romantic period, and the hero of Offenbach's well known "Tales of Hoffmann," the opera "Undine," by Hoffmann himself, is to be revived. This in many ways remarkable though imperfect work has been revised by Hans Pfitzner and will shortly go into rehearsal at the municipal theater here.

U.

## GRUENFELD HONORED ON SEVENTIETH BIRTHDAY.

Vienna, June 14.—Alfred Gruenfeld, inimitable interpreter of Schubert's melodies and of Johann Strauss' immortal waltzes, is occupying the center of public attention here these days in connection with his seventieth birthday. Last night's festival concert in his honor, in which Selma Kurz, Alfred Piccaver, Gruenfeld himself, and the Philharmonic Orchestra participated, resulted in one of the most impressive ovations in the history of this city, in which musicians, society and the general public had an equal share. When Gruenfeld stepped out on the stage, the entire audience rose to its feet, and the cheers lasted for ten minutes. The innumerable encores demanded from Gruenfeld at the end, lasted forty-five minutes, and the concert ended well after midnight. Gruenfeld, who is in many ways an embodiment of Vienna's musical tradition, has been granted the freedom of the city on the occasion of his jubilee.

P. B.

## BRUNO WALTER TO HAVE BUSY VIENNA SEASON.

Vienna, June 13.—In addition to his American duties, a great portion of Bruno Walter's time next season will be occupied by his activities in Vienna. It is announced that Walter will conduct a cycle of eight symphony concerts in Vienna, aside from retaining his functions with the Vienna Philharmonic Chorus.

P. B.

## VIENNA BALLET IN VOGUE AGAIN.

Vienna, June 11.—The Staatsoper corps de ballet, sadly neglected since the days when its performances were the favorite pastime of the Hapsburg princes and archdukes, is now rising to new popularity, after several years of oblivion. Following the production of Strauss' "Legend of Joseph," the Staatsoper has now produced another ballet novelty, based upon Schumann's "Carnaval" music, with enormous success, due, in fact, to the gorgeous stage setting and to the luxurious and costly costumes (designed by Professor Haas-Heine, from Berlin) almost as much as to the fine works of the Staatsoper corps de ballet.

P. B.

## MUSIC CONQUERS NATIONAL HATRED.

Prague, June 9.—The professional musicians of the Czech-Slovak Republic are just now engaged on the organization of a "Chamber of Music," intended to further the cause of music and to protect the artistic and economic interests of the musical profession. The new organization, it is expected, will go a long way towards relieving certain old frictions of a national nature still existing between the Czech and German musical element of this state.

## VIENNA CONCERT MANAGER A CONDUCTOR.

Vienna, June 12.—Hugo Knepler, manager of Vienna's oldest and most important concert bureau, and, incidentally, business manager of the Vienna Philharmonic Orchestra's concerts, furnished something of a piquant sensation the other night when he made his debut as an orchestral conductor at one of the open air promenade concerts recently established here in the once Imperial Gardens. Knepler, who had heretofore been known as a clever instrumentalist, achieved considerable success with a Johann Strauss program.

P. B.

## DESTINN STAR OF PRAGUE OPEN AIR OPERA.

Prague, June 9.—Emmy Destinn is at present singing at Prague, the capital of her native Czech-Slovakia, and is reaping triumphs at the new open air opera recently opened there, in a number of her most popular roles.

P. B.

## WAGNER'S "LIEBESVERBOT" A BERLIN NOVELTY.

Berlin, June 13.—The general manager of the Berlin Staatsoper, Professor Von Schillings, while refraining from an official forecast for next season, has given some details of the plan in an interview. According to this, he intends to give as a startling novelty Richard Wagner's youthful opera, "Liebesverbot," which has never been produced anywhere, but is supposed to be of great historical interest and a revelation as to the technical surety of the young composer, who first employs the leit-motif in this opera. Two new German works are to be given for the first time, Franz Schmidt's "Fredegundis" and Richard and Strauss' new ballet, "Schlagobers" ("Whipped Cream"). Czech composer, Leo Janacek's "Jenůfa" will have its Berlin première, and Moussorgsky's "Boris Godounoff" is to be revived as the first Russian work since the war. Berlioz's "The Trojans," originally promised for the past season, is to be included in the schedule, also a revival

## STRAINSKY CONDUCTS IN BADEN-BADEN.

Baden-Baden, Germany, June 15.—Josef Stransky, wielder of the baton for the New York Philharmonic Orchestra, recently appeared here as guest conductor in the

## (Continued on page 38)

## STOCKHOLM

## (Continued from page 7)

could only be insufficiently represented at these concerts, namely, by operatic preludes and interludes.

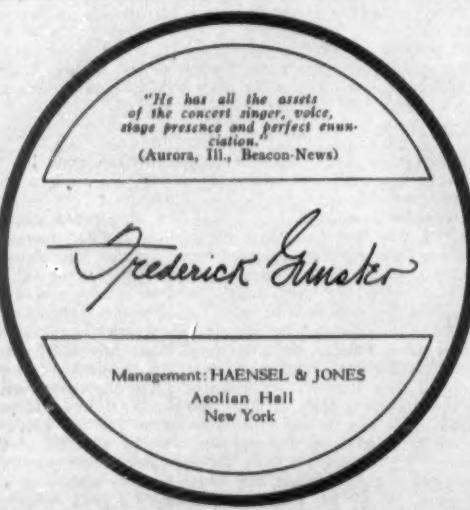
## HISLOP AND BOHNEN SCORE IN OPERA.

The operatic season has been dominated since February by Offenbach's "Orpheus in the Underworld" in Max Reinhardt's production, a choice of program that has drawn large crowds but has met with severe criticism from the press. Early in the spring Joseph Hislop was a guest here and had an unbounded success. It will be remembered that prior to his American engagement Hislop was for years a member of the Stockholm Opera. Michael Bohnen, the German baritone, now engaged for the Metropolitan in New York, sang here during the month of May. He is an artist of very pronounced talents, who likes to over-stress the dramatic nuances of his roles. His Hans Sachs was among his most successful essays, and he was ably supported by some of our best local singers, including Mme. Larsen-Todsen as Eva, and David Stockma as Walter.

## SWEDISH BALLET "GUESTING" AT HOME.

The Swedish Ballet, mentioned frequently in the MUSICAL COURIER, which has, until now, stayed far from its native shores, has started a series of guest performances here. The ensemble, which has struck out a new and artistically valuable path for itself, has been warmly welcomed at home, especially since not only Jean Börlin but also the leading female dancers were trained in the Stockholm Opera, of which they were all members for years.

HERMAN GLIMSTED.



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# SUZANNE KEENER

**Coloratura Soprano with Metropolitan Opera Company**

whose singing of Gilda in "Rigoletto" at the Metropolitan Opera House on Easter Night was called by the Tribune "the surprise of the evening," appears at the Newark Festival before "a sea of expectant faces" and "scores a triumph."—*Newark Ledger*.

"Ah, fors è lui" from "Traviata" and "Il dolce Suono" from "Lucia" enabled comparisons with more experienced artists which were by no means unfavorable to this wonderfully promising singer."—*Newark Star-Eagle*.

### Press Comments:

#### NEWARK EVENING NEWS:

##### Suzanne Keener's Local Debut.

With a reputation in the making, Miss Keener made her local debut on this occasion. Hardly out of her teens, she is as well equipped with voice and has acquired a dexterity in managing it that the majority in the audience quickly yielded to her persuasions. She belongs to the coloratura class of sopranos and therefore it was not surprising that she should ride such battle horses as the "Ah, fors è lui" aria and its pendent rondo, "Sempre libera," the "Mad" scene from "Lucia di Lammermoor" and Proch's Air and variations for the purpose of displaying her agility in bravura singing. After voicing Violetta's volatile feelings, she was so applauded that she responded with the Proch air, which Ilma di Muriska used to sing so brilliantly. Her warbling of Lucy Ashton's hallucinations was so enjoyed that she added Farley's florid "Seventeen," and again so stirred her hearers that she sang his "Night Wind."

Miss Keener's tones are light in substance but bright, pure and agreeable in quality. They range high and are so flexible that she can deliver runs, trills and staccati with the facility and finish needed in coloratura singing.

#### NEWARK SUNDAY CALL:

Suzanne Keener, the Metropolitan Opera Company soprano, scored a success.

#### NEWARK STAR-EAGLE:

Fairly sharing the solo honors was the charming young coloratura soprano, Suzanne Keener, winning in presence as in voice and style. Her tone quality was fresh to the point of girlishness, her intonation true, her flexibility of execution remarkable. Her two operatic numbers, with orchestra, were "Ah, fors è lui," from Verdi's "Traviata," and the "Mad Scene" from Donizetti's "Lucia." Both being familiar to all



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concert goers, enabled comparisons with more experienced artists which were by no means unfavorable to this wonderfully promising novice. She was called on for three added selections: Proch's "Variations," Farley's "Seventeen," and "The Night Wind." Her piano accompanist was Mr. Carnevali.

#### THE NEWARK LEDGER:

### KEENER TRIUMPHS IN NEWARK MUSIC FESTIVAL

For Miss Keener the future must hold much. She is one of the most beautiful women in the music world. In fact she is such a petite singer that she seemed scarcely more than a girl when she appeared before a sea of expectant faces. One could but wonder that such beautiful, rich notes could come from such a bit of femininity.

Although Miss Keener is one of the recent acquisitions to the Metropolitan Opera forces she has already achieved a noteworthy success in New York and has had much favorable comment from critics.

Miss Keener's beautiful coloratura soprano voice is surprisingly well-developed and rounded for one so young, with a sweetness and purity of tone. Years of careful cultivation based on a naturally beautiful voice have made Miss Keener assuredly one of the coming sopranos of America. With an informal stage presence that is captivating and a personality of unusual charm Miss Keener will undoubtedly add to her successes in the concert field as well as on the operatic stage next year.

#### NEWARK EVENING STAR:

From the Metropolitan came Miss Suzanne Keener, a young soprano, budding into a prima donna, whose voice and singing recommended her.

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## THOUGHTS AFLOAT (OR, FLOATING THOUGHTS)

On board the S. S. Vandyck, Bound East, June 25.—It was the long familiar strains of "The Stars and Stripes Forever" that the industrious five-piece orchestra offered to start us out on a "Calm Sea and Happy Voyage," as well as the late Felix B. Mendelsohn would have phrased it. Yes, a pleasant voyage—and a slow one. We had only been out three days when James McCormack—John's brother—expressed his fear that the Ocean Traffic Police would arrest the Vandyck for loitering and obstructing the sea lanes. But if we had to go slow, we went easily. I didn't believe it was possible for the Atlantic Ocean to keep so quiet and peaceful for six days on end as it did the first week of our voyage. Speaking literally, you could have followed us in a row boat—and pretty nearly kept up with us, too.

A comfortable packet, this Vandyck. One wouldn't mind an extra day or two on her, if it weren't that time in Europe is limited. Clean she is, too—burns oil. Chief Officer told us they required only one-fourth of the number of firemen that a coal burning ship of the same size needs. Somebody suggested that they must have put the other three-fourths in the kitchen, under the impression that they were cooks—and everybody cried "Amen!" English cooking at its best is English cooking; and at its worst it is something you can't express in print. But to make up for it, there is no Eighteenth Amendment in England and the Smoke Room of the Vandyck (Smoke Room, mind you, not Smoking Room) is, luckily, a part of the British Empire.

But this started to be more or less about music. In the first place then, the ship's orchestra. Five is its number—two fiddles, cello, bass and piano—a pretty good band, too, as ships' orchestras go. P. Ehrlich, its leader, is a fiddler of parts. He was with the Metropolitan Orchestra at one time, they tell me; at Covent Garden, too, and with the Halle Orchestra in Richter's days. The pianist, a red-headed youngster named Wileman, used to be swabbing down decks on this same ship on her first voyage. They discovered he was rather a bad sailor but a pretty good pianist—and you can imagine he was not at all averse to the change. Further he has a baritone voice that only needs training to do effective duty. He gave us one of those dear old English sea songs, "Drake Goes West," at the concert and survived very well, even if I did turn over two pages at once, playing his accompaniment.

Yes, there was a ship's concert, of course. The bright particular star was Juliet Mosher, better known around New York, where she has been singing professionally for several years, under her maiden name of Juliet Griffiths.

## THE TRIBUTE OF A FAMOUS TEACHER TO A GREAT PUPIL

Mrs. Robinson Duff Speaks of Mary Garden, Her First Pupil

According to the following interview which appeared in the Pacific Coast Musical Review, in the usual run of things musical, it is the pupil who gratefully acknowledges



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MRS. ROBINSON DUFF

his or her, indebtedness to the teacher who has been instrumental in guiding him along the paths of musical righteousness, so it is doubly noteworthy when the reverse side of the picture is focused to our attention. Mary Garden was Mrs. Robinson Duff's first pupil, and it is interesting to observe, that when her work in opera brings her to New York (now Mrs. Duff's place of residence), that she still continues her daily work with her. That is Miss Garden's unspoken tribute to Mrs. Duff, and to the work she stands for—could anything else be as fine as this? And when you speak to the teacher, what words of glowing praise are said? There is not only that affectionate response, born of the daily and intimate contact of teacher and pupil, but an understanding appreciation of the personality of the artist, who has worked so faithfully and so undeviatingly toward success. In her

Mrs. Mosher, who is the fortunate young woman invited by Mme. Calve to come over and study with her during the summer, sang Paladilhe's "Psyché" as well as I have ever heard it done, and added d'Hardelet's "Because" when the audience bombarded her with applause. Sharing first honors with her was another passenger, Carlos Zanelli, baritone, brother of Renato Zanelli, the Metropolitan and concert baritone. Carlos has a fine voice, strongly resembling that of his brother, and gave splendidly the monologue from the last act of "André Chenier."

Two of the officers of the ship developed vocal talent, Chief Officer Evans, a great favorite with the passengers, having to add Metcalf's "Because" in answer to the applause which followed Allitsen's "There's a Land," another one of those dear "Britons-never-shall-be-slaves" things; while First Officer Blake sang Amy Woodforde Finden's "Indian Love Lyrics," some of the best Oriental hokum ever written.

Mrs. E. A. Beck, who used to sing in and about New York quite often under her maiden name of Frieda Benneche, was among the passengers but unable to participate in the concert. Mrs. Beck, who retired from professional work at the time of her marriage, will do some studying in Europe this summer and is planning to resume her public appearances with a recital at Aeolian Hall in the fall.

Another ship's officer who helped out at the concert was Assistant Purser J. C. Blamphain. Mr. Blamphain comes of a musical family. His father was bass trombonist in the Halle Orchestra at Manchester for many years and also played in London under Richter. He mastered that seldom employed instrument, the contra-trombone, which Richter preferred in the "Ring" in place of the tuba. No less than three of Purser Blamphain's uncles were professional harpists, one of them having played several times in the States. He, himself, was a professional violinist at Liverpool before he took to the sea and organized and conducted a band of youngsters there—The Aeolian Orchestra. His concert-master—leader, as they call him in England—was no other than Eugene Goossens, now become one of the best known conductors and composers in England, and two of the other Goossens boys, one a hornist, the other an oboe player, played under him.

Mr. Blamphain and ye scribe assisted in the performance of what might be called the roast beef of the concert menu—Schubert's "Unfinished Symphony." It was finished all right when we got through with it. H. O. O.

little book (Simple Truths Used by Great Singers), Mrs. Duff speaks of Miss Garden, and I shall take the liberty of quotation, as that is the proof of their mutual understanding. "Mary Garden is one of the born artists, for her artistic instincts were as dominant in her early years as they are today, and she possesses that incomparable art, which if not endowed by nature, can never be developed except in counterfeit form. She had infinite charm and great intelligence, and I soon became convinced that she was destined for a great career. Her voice at that time was small but very lovely and pure in quality. She began to study with me, and was, in fact, my first pupil. Her progress was marked from the very first day, and I can never remember her coming to me without knowing her lesson. When she arrived at the stage of her studies where she began to sing vocalizes, she always learned and sang them by heart, and you may say that this keen attention to her work has been the keynote of her success."

In this preparedness and attention to infinite detail, lie the secrets of Miss Garden's success. Later, in Paris, when Mlle. Rioton was suddenly taken ill during a performance of Louise, and she was sent for, she went on the stage without rehearsal, and scored the great success which made her famous in a night. But back of this was the careful attention at rehearsals, her sense of keen observation, and, above all, knowing a role, on the chance that some day she might sing it. Mrs. Duff speaks further of Miss Garden in the book, and lays special stress on the facts of her serious musicianship and her willingness to learn. Mary Garden's great success is built on this sure foundation, and upon her ability to profit by the experience and understanding of her famous teacher, Mrs. Robinson Duff, her silent, yet eloquent partner, on her road to success.

## Rudolph Reuter Again

That inexhaustible fountain of musical energy, the pianist, Reuter, appeared in Chicago for the eleventh time this season in a recital destined to appeal primarily to the host of summer music students who crowd this city every year. While announced as his last appearance, rumor has it that he is to appear once more in a worthy enterprise, at a benefit for the excellent painter, Rudolph Weisenborn, who was seriously injured and lost all his paintings in a fire at his studio several weeks ago. This to be on July 15. Following is a translation from the Abendpost:

Reuter last night reached the climax in a finely finished and brilliant performance of the "Symphonic Etudes" of Schumann, the tremendous difficulties of which composition were easily overcome by this young artist whose technical mastery leaves nothing to be desired and whose musical growth has literally been by leaps and bounds since he came to Chicago some eight years ago. The Mendelssohn Fugue, with which he began, was a cleverly wrought out bit of counterpoint, with all the themes clear and well-rounded, working up to a fine height in the chorale. Several Brahms' numbers were given with an authority that has not been surpassed by any pianist that has visited these parts for a long period. In fact, it seems to us that Reuter's hard work has put him on a par with the best in pianodom, and when he concertizes for the European public next year, America will realize that it has harbored in its midst one of the musical world's finest exponents of the art.

Shorter pieces by Schumann, a beautifully done "Berceuse" by Chopin, some studies by the latter, and a prelude by Debussy formed a third group, while a performance of ultra brilliancy of the "Staccato Etude" of Rubinstein, a lovely poetic prelude of Rachmaninoff's and two Liszt pieces completed the program. Liszt's fifteenth rhapsody was given with a power and verve seldom heard and marked a fitting close to so interesting a program.

To have given eleven concerts in one season in his city, besides playing about forty more outside of Chicago, is a feat Mr. Reuter can well be proud of. They included brilliant performances with the Symphony Orchestra, three chamber recitals with Jacques Gordon, two with Hans Hess and an Orchestra Hall recital. In these he brought forth novelties by Dohnanyi, Powell, d'Indy, Loomis and seldom heard works by Carpenter, Strauss and Griffes, all of them long and arduous. It is a fine record. Mr. Reuter leaves this country the last week of this month, to travel, work and play in Europe for a year. We shall hear of his triumphs there.

## Audiences' Vibrations Affect the Playing of Ernest Schelling

With the current talk of ectoplasm and many other manifestations of invisible forces, it is not surprising to learn that Ernest Schelling, composer-pianist, has discovered that each audience he has ever played for has sent forth different vibrations which have affected the mood and effectiveness of his playing. Comparing notes, he finds the same thing is true of every other musical performer of note.

"Fortunately," Mr. Schelling says, "most of my audiences have sent forth vibrations which have stimulated me and made it easy for me to give of my best. But every now and then a public performer is bound to come across a congregation of people—persons who, each and individually, have totally divergent moods—yet who at a specific gathering, so concur in their mental attitude, before even a note is played, that they build up either a great barrier between themselves and the artist, or else create a force which makes it incredibly easy and delightful for the performer to give of himself."

"The performer's problem," Mr. Schelling continued, "is, of course, to overcome any adverse mental attitude on



Photo © Underwood & Underwood  
ERNEST SCHELLING,  
composer-pianist.

the part of his listeners. His mind control must be stronger than the collective mind control of several thousand people. I have done this time and again, but how it is accomplished I couldn't tell to save my soul. It is something that is instinctive to an experienced pianist, violinist, singer or actor.

"This collective attitude of the audience has nothing to do with how each individual person in the auditorium regards the art of the musician. I have known of audiences in small towns where every one invariably turns out to hear a heralded musician, to vary completely on different occasions, although the personnel was always the same."

"For instance, during one of my engagements in a small middle-west town, I had to battle mightily to overcome the audience's mood of apathy. But I won, and after the second number had been played, the auditorium was with me completely. A few weeks later I came to the same town for a return engagement, and the minute I reached the platform I sensed the responsiveness of the audience. I had played in this town almost every season for years, so it could not have been the fact that they did not know me that caused those neutral vibrations at the first concert. The artist does not know upon what to blame these varying moods of his familiar audiences. I myself believe that there are psychic forces at work of which we have very little knowledge."

## Metropolitan Opera Chorus School Enrollment Closed for Current Season

The enrollment for the free Chorus School of the Metropolitan Opera Company is closed for the season 1922-23. Edoardo Petri, director of the school, has issued a statement that owing to the incessant stream of candidates, he was compelled to announce positively that no more applicants can be examined this year.

Mr. Petri added that young American singers wishing to avail themselves of the wonderful opportunities afforded by the Chorus School should send in their applications early in January for the season of 1923-24.

## Mason, Raisa and Polacco Touring

A card from Edith Mason and Giorgio Polacco, dated Verona, June 24, which has been received by the MUSICAL COURIER, states that this artistic couple have been touring with Rosa Raisa enroute to Florence.

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Director of Music in the Public Schools of New York City

## TRAINING SCHOOLS FOR SUPERVISORS

The Importance of Preparing Students to Teach Music Rather Than Textbooks—Some Expressions of Opinion by Oscar E. Robinson, of the American Conservatory of Music, Chicago

The symposium on normal schools and methods of instruction, held during the Music Supervisors' national conference at Nashville, brought forth some interesting discussions on the merits and defects of the present systems of training supervisors of school music. In times past severe criticism, much of it deserved, has been directed against schools which compelled the young teacher in training to devote her time to mastering but one "method" and gave no opportunity for a broad general understanding of all that was intelligent and helpful from other sources. We know that these conditions exist today and will exist for years to come, but the pernicious influence of bygone days has been lessened. The practical school of today must discuss method only in terms of music and not music in terms of method. Music, specially written for schools, must be good music, or it has no excuse for being. The misunderstanding which has existed for so long between the professional music teacher and the school teacher, concerning the value of musicianship in school work, is rapidly being explained and forgotten. The professional musician who is untrained in the methods of teaching public school music is not fit to undertake the work. Training along these lines is as important as training in musicianship. The two cannot be separated.

Mr. Robinson, before the round table on "Normal Training," spoke as follows:

"We are not here in this Normal Session of the Music Supervisors' National Conference for the purpose of discussing some of the difficulties which confront us. There are three distinct types of schools which offer training courses for supervisors. The university offers courses in public school music, stressing perhaps more especially the cultural side requiring and emphasizing psychology, education, English, and other academic subjects. The university type of training school with its liberal endowment, or its support from the state, is a definite force in this movement.

"The State Normal School is the second type. While its aims and purposes are not precisely of the same character as those of the university, yet there are many points of similarity between the university and the normal school. The normal school, like the university, is secure as to state support, and, therefore, is relieved of all pecuniary responsibility. The normal school, having numerous teachers of academic subjects, also naturally would stress the academic subjects in its training courses for supervisors.

"The third type of school offering training courses for supervisors is the large city conservatory. This type of school usually has no endowment, nor is it subsidized by the state. Since the large conservatory depends on the public for support, it follows that in order to retain public favor, this type of school must give a splendid account of itself musically. The private conservatory has been, and is, a strong factor in the development of music in America. It was a pioneer in the advancement of music before music was thought of as an integral part of a university. Because the conservatory emphasizes highly specialized training in music by engaging artists of national reputation, and because of its location within a few minutes' walk of the symphony orchestra and the great opera company, the large conservatory, like the university and normal school, is here to stay. It will always attract a goodly number of students who desire to be in a genuinely musical atmosphere.

"Since these three types of training schools are to be permanent, it would seem advisable for the three groups to get together harmoniously with a constructive program for the betterment of public school music teaching.

"Let us, if you will, go back to the old fashioned principle that schools are run, or should be run, for the benefit of the children! Let us eliminate, as nearly as possible, the thought of pecuniary gain for ourselves, our students, or the makers of books, and establish in its stead, the principle that the children come first.

"As the supervisor of music must teach music, he or she first of all must be a musician. While the conservatory group may not have the facilities for teaching the academic subjects, which the other two groups have, yet they can readily see the need of a broad preparation, and most likely will meet these requirements. We believe, however, that there is a danger lest the music side of the preparation should suffer by the over accentuation of the academic requirements. Since sight reading—that is, at first sight, not second—is an absolute necessity for a supervisor, it would seem that an allotment of four semester hours for sight-singing and chorus work is entirely inadequate. This ability to read vocal music at sight cannot be acquired in four semester hours of work. Accordingly, we recommend an increase in the number of semester hours required for sight-reading and chorus."

Mr. Robinson, in discussing the standard Course of Study which was prepared by the Educational Council, was of the opinion that more musicianship should be required of prospective teachers. He further went on record as being opposed to schools which teach only one set of music readers. To witness:

"We have conservatories, normal schools, colleges, and state universities, institutions purporting to stand for broad culture, limiting their training in school music to one set of books. Such a situation is positively absurd." As one of the leading men in this conference recently put it, "It is time to get away from the obsolete idea that any one set of books is a "Divine Revelation."

"Some of us have the idea that the books on which we were nurtured, the books we have compiled, or published, are the only books worth knowing. Some of our young graduates, who have had a little psychology and less music, tie themselves forth to teach music, and occasionally meet with disastrous results.

"Only last week I received a letter from a superintendent asking me what method an applicant was prepared to teach. If we have gone no further than this, we are only in the incipient stage in training our supervisors. An applicant for a position who knows one set of music books is not fitted to teach music in the public schools. A real musician, if he desires to be industrious, can teach from any set of books. The real trouble is, that we have been preparing our supervisors with our eyes fixed on certain material, instead of on the children to be served. If the supervisor of music cannot teach music from the set of books in use in the town to which he or she is elected, the supervisor should be changed, instead of the books. If a training school teaches only one set of books, it should be brought to see the error of its way, kindly if possible, forcefully if necessary. Some of us are expecting psychology to save our souls and put us in good society among educators. An esteemed colleague of mine said recently: 'Psychology has the whole world by the tail. It is a fine word to fling around.' Every teacher, as a matter of course, should be a student of psychology. Psychology has a very important place, but it cannot make up for deficiency in

musical training. Are we not in danger of losing sight of the primary purpose of our training schools?"

## CONCLUSION.

It is evident that the conservatories and universities of the country are alive to the necessity for giving more time to the development and training of supervisors of school music. The educational authorities are prepared to give music its rightful place in the curriculum if the proper type of teacher is available. School music has been retarded in certain localities by inefficient and inexperienced teachers. The opportunity is present for all those who desire to advance, and if teachers are satisfied to emerge unprepared, the fault must rest entirely on their own shoulders.

## Kochanski's Third American Tour Begins in October

Paul Kochanski, the Polish violinist for whom George Engles is now completing the arrangements for his third American tour commencing next October, has concluded his series of concerts and recitals in Spain with such success attending his recent appearances that he has signed contracts for twenty-five concerts in that country in the spring of 1923.

Early in June, Kochanski and Arthur Rubinstein, the Polish pianist, sailed on the S.S. Massilia from Bordeaux for Buenos Aires. Before sailing Mr. Kochanski was heard in recital in Paris. The South American tour begins this month and consists of thirty concerts and recitals, some of which will be joint appearances with Rubinstein.

Kochanski and Rubinstein will sail for the United States the end of September.

## Patricolo Plays for Radio

Angelo Patricolo, pianist, as well as his company of concert artists—Carro Greene, soprano; and Clara Auwell, harpist—appeared at the John Wanamaker radio broadcasting station, June 27, in a program which comprised: piano solos by Angelo Patricolo (Staccato Etude, Rubinstein; value in C minor, Chopin, and "Tannhäuser March," Wagner-Liszt); soprano solos by Carro Greene (aria, "Vissi d'Arte," Puccini; "Cradle Song," Newcomb; "Song of the Soul" Breil); harp solos by Clara Auwell (Mazurka, Schuecker; Chorale and Variations, Auwell; "The Harp That Once Thro' Tara's Hall," Moore); soprano solos ("By the Waters of Minnetonka," Lieurance; "Songs My Mother Taught Me," Dvorak; "The Star," Rogers); piano solos ("The Erlking," Schubert-Liszt; Concert Paraphrase, Verdi-Liszt).

## Engles Artist with Philadelphia Orchestra

George Engles announces that Paul Kochanski, Polish violinist; Alexander Siloti, Russian pianist, and Arthur Rubinstein, Polish pianist, have been engaged for appearances next season with the Philadelphia Orchestra, when they will appear, as soloists, on the following dates: Siloti in Philadelphia, December 1 and 2; Rubinstein in Baltimore, December 6, and Kochanski in Washington, February 13.

The Washington engagement will mark Kochanski's seventh appearance in the national capital within twenty-two months. This record is only exceeded by the violinist's New York appearances which will amount to a total of twenty-two over the same period.

## Many Engagements for Claussen Next Season

Besides engagements already announced, Julia Claussen, popular concert artist of the Metropolitan forces, the first part of the season will sing in Baltimore on December 5, in Reading, Pa., on December 27, and in St. Louis on January 23. Incidentally, this artist is prolonging her this season's activities in the concert field all through the summer with appearances at the Stadium, New York; at Chapel Hill, N. C., and at the Asheville Festival, among others already announced.

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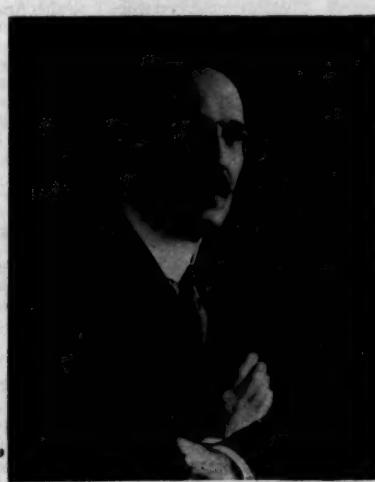


Photo by Morse, N. Y.

## A GENERAL EDUCATION FOR MUSIC STUDENTS

By Sigismond Stojowski

[Among the many replies from noted musicians received some time ago and published by the MUSICAL COURIER relative to its inquiry as to the importance or advisability of a General Education for Music Students the following from Sigismond Stojowski possessed so much the appearance of a special article that it was reserved for separate publication.—The Editor.]

Your very interesting and certainly most timely query, prompted by the generous initiative of the Southern Women's Educational Alliance, raises questions as "multitudinous" as the seas themselves! It points to so many issues and side issues that it would take a volume to treat it adequately. Even so, I wish to thank you for having included me among those whom you have chosen to consult and I venture to submit a few remarks after my own heart, at this late hour.

On the principles involved I do not think there could be any wide divergence of opinion. Ever since the old Latin poet voiced his noble utterance—"nil humani a me alienum puto," ("I do not consider anything human foreign to me")—this has been, as it will forever remain, every true artist's creed and motto. For the benefit of your discussion, the word "human" may be taken in the sense in which the Frenchman speaks of "humanites"—a liberal education on broadly human lines. That such an education befits and benefits the musician there can be no doubt. A line, of course, should be drawn between true education and mere information.

Information is, after all, secondary and subject to change, as time goes on, or it may even be perfectly futile. Education, too, may become pedantic and pretentious, as it can remain inadequate and falsely utilitarian.

Special—or technical—training along a line chosen in accordance with one's particular taste and ability, more or less early manifested—and a comprehensive, general education, need never collide nor conflict, but should help and stimulate one another immeasurably. General education, with the formative mental processes that lead to its acquiring, is, in fact, the necessary prerequisite of any valuable intellectual output. A trained critical sense should control that precious gift of imagination—the soul of all art—for which a broad education should provide ample food and fuel. How could a musician be indifferent to nature, the all inspiring, eternal model and mistress of art? How could he be ignorant and unappreciative of the sister arts, their esthetics and history? Why should he be an incompetent member of the community to whom he caters, because of not being versed in its history and politics, not fully cognizant of its language, literature and psychology? All manifestations of art are but applied psychology. They are links in a long chain which history teaches us to understand.

Of course there is such a thing as untutored genius—as illustrated by a few examples of artist-peasants who seemed to ignore all things and yet accomplished wonders in their chosen field. The contradiction, however, is only apparent. The instinctive wisdom—as distinct from acquired learning of these primitive natures—may baffle the comprehension of all university faculties put together. The wisdom of an untutored Beethoven seems as deep as the sea. But by no means rare are those artists who have combined an incredibly wide range of knowledge and astounding versatility of mind with highest artistic achievement. Nor is it necessary to look back for that to a Leonardo da Vinci and his time. Nearer us present day musicians are the great minds of a Liszt and Schumann, Berlioz and Wagner. Among the masters of yesterday Brahms was an authority on literature, Cesar Franck a deep student of philosophy, Saint-Saëns an archeologist and astronomer. Right here, among us pianists, dwells the Prime Minister Paderewski, the mechanical inventor Josef Hofmann. What seems still more pertinent to

your question, all great musicians whom it has been given to me to approach, were—as they had to be—men of great mental caliber and high culture. But if it be argued that the average size should not be measured by the high peaks, I will humbly confess, from personal experience again, that it has considerably helped me in my profession to be a university-trained man.

To be sure, the training of high schools, colleges, universities, is by no means the only avenue of approach to culture. There are self taught, as well as self made men. The modern tendency, however, of giving up school or college, and general education for which they stand, for the sake of early specialization and quick professional success, should be disconcerted and counteracted. One of the deepest knowers of the human intellect, Hippolite Taine, judiciously places at sixteen the proper limit when a specialized education may really begin, on top of a general, preparatory one. The crowd's distrust and dislike of so-called "prodigies" is, basically, a sound instinct. It really takes the sweet sixteen—at least—not to be marred and disfigured by the stain and strain of premature specialization! Human culture and experience are short cuts along that long road of Art.

The problems of time and age on which the whole thing too often hinges, are, to my mind, very relative, and their satisfactory adjustment largely depends upon individual needs and possibilities. The late Saint-Saëns liked to boast that he played the piano at the age of three. Padrewski says that he started to practice seriously at the age of twenty-four. The truth of the matter is, that any technical equipment in any line of work, requires several years' sustained and diligent effort, if mastery is to be acquired. It, of course, starts from potentialities, which we pianists call "natural technic." The facility of early youth, however, may be as much of a danger as it is of an advantage. "All work and no play makes Jack a dull boy"—as the saying goes. He who, at the early stage, has known nothing but wearisome hours of daily exercises at the piano, is apt to become a mental cripple. On the other hand, there are limits to the brain's receptivity, and to postpone one's Czerny to the age of fifty may lead to "love's labor lost." Here, as everywhere, much depends upon sound foundations and intelligent guidance.

Some things might be eliminated from almost any curriculum, and no student whose special capacities entitle him to special regard should be compelled to attend all classes or be overburdened with school work at home that would interfere with a sensible amount of the special training required in his particular case. That such adjustments are possible I know from having gone through the Cracow "Lyceum"—or high school—from ten to seventeen without giving up my music, and later on—from seventeen to twenty-one—combined, in Paris, simultaneous studies at the Conservatory and at the "Faculté des Lettres" of Sorbonne University.

There remains your question as to the line of distinction between players and teachers. This is, in my opinion, a fallacious one. It originates in a theoretical misconception which, in practice, leads to nothing less than social iniquity. The artist gets lionized—the teacher underrated, with all the untoward consequences of such a discrepancy. "He who can plays, he who can't teaches"—says the Revolutionary's Handbook appended to Bernard Shaw's "Man and Superman." Many take it literally—particularly in America. But, like all precepts of revolutionaries, this one should be taken "cum grano salis." Perhaps, though, it was intended, by Shaw's irony, as a statement of what ought not to be. In art, as in morals, the most efficient teaching is by example. I do not mean to say that every artist is a teacher—for teaching is a gift in itself—but every teacher should be an artist with an ideal, with intimate personal knowledge of the resources of the art.

It should be unthinkable—instead of being too often true—that a teacher could not play to his pupil a Bach fugue, a Beethoven sonata, a Chopin étude. Of course, he may be out of practice—as the concert pianist sometimes is, with the result pictured in Rubinstein words: "When I don't play one day, I know it; when I don't play two days, you know it; when I don't play three days, everybody knows it." But no pupil should ever become aware that his teacher is not a loyal devotee and lover of the art, which should have no secrets from him. For a teacher should never be a half-baked, disgruntled artistic failure—still less a cold-blooded impostor who thinks his own mediocrity sufficient to improve others.

Teaching should always remain glorious missionary work: an apostolate inseparable from, nay, identical with, art itself. To the student who wonders whether he can ever shine as a performer, or whether he will "merely" become a teacher, as the wrong distinction goes, I would but quote the splendid advice of Joubert: "Aspire to the top, in order to attain midways." Nor is this lofty precept discouraging. The ideal is forever unattainable, but an artist's life-long joy and true reward lies in the inspiring effort of ever tending, of reaching out for beauty resplendent, immaculate and impalpable.

### Will Dupre Repeat His Bach Feat in America Next Season?

Organists and lovers of organ music in this country are asking the question whether Dupre, the famous young organist at Notre Dame Cathedral, Paris, will repeat his amazing Bach feat when he returns to America next season for his first transcontinental tour.

It will be recalled that Dupre startled the musical world in 1920 by the almost incredible feat of playing for the first time in musical history the entire organ works of Bach perfectly, and from memory in a series of ten extraordinary recitals at the Paris Conservatory. The recitals were conceived as a labor of love, and presented to the students of the conservatory. As they proceeded amid ever increasing enthusiasm, the entire artistic world of Paris flocked to the conservatory, demanding admission, until the audience numbered not only students, but practically every prominent musician, and the musical cognos-

scenti of Paris as well. At the close of the last recital, Charles Marie Widor, famous French organist and composer, and secretary of the French Institute, addressed the audience, concluding with these words:

"We must all regret, my dear Dupre, the absence from our midst today of the one whose name is foremost in our thoughts—the great Bach himself. Rest assured, if he had been here, he would have embraced you, and pressed you to his heart."

Dupre, in commenting upon his tour-de-force, remarked that only once in the ten recitals did he experience the slightest embarrassment, that is, during the recital devoted to the fifty-two short choral-preludes, which are so similar in style and construction that the keenest concentration was necessary to maintain his record for accuracy. This will be news to organists, who might well suppose that the giant fugues would have proved the bête-noire of such an undertaking.

### Harold Morris Trio Praised

Paul Rosenfeld, with his amazing contempt for America and everything American, still has a good word or two to say for Harold Morris in his "Musical Chronicle" in the Dial for June. What Mr. Rosenfeld says about Morris must be taken to represent the highest sort of praise, for he covers five pages with the most virulent invective, aimed not only at our composers but also at our people, our audiences, our women—the dresses they wear, the way they act—everything about us from our manner to our attitude of mind.

All the more to the credit, then, of Harold Morris, that he succeeds in inducing a single word of commendation from this seemingly highly prejudiced source. This tiny word of praise refers to Morris in general and to his trio in one movement, op. 7, played at the last concert of the Music Guild at the MacDowell Club in particular. Here is what Mr. Rosenfeld has to say:

"At the base of the program there ran the line trio in one movement, op. 7—Harold Morris. This notice should have shed some cheer over the evening. For the afternoon at Aeolian Hall last year when Harold Morris, with the assistance of his friend, Albert Stoessel, performed three of his own sonatas, had given one another excuse for believing that things were about to move in the musical field this side the billows. The two piano sonatas and the one sonata for violin and piano of the young Texan had shown themselves much of the rather loose, floppy, undistinguished sort of music which we are accustomed to receive at the hands of our Mozarts; but certain movements, certain passages, had arrested one, and won respect and even wonder. It was noticeable that the central slow movements, passive and quiet, had greater plasticity and originality than the outer. It was, in them, as though gases had suddenly condensed and formed a solid. The idiom was not personal, to be sure; the sorcerer was still very much the apprentice; but a black piano chord, a theme, did something. Here was American music one wanted to grow to know, not leave and never sight again.

"Nevertheless, the evening at the MacDowell Gallery, while the concert was plodding along, one could not help being a little apprehensive. It was, after all, quite possible that the impression gained last year had been rosed over by some extraneous oversanguine temper. Scarce, however, had Messrs. Morris, Stoessel and Lucien Schmitt attacked on piano, violin and cello the trio, than one knew no extraneous mood had deceived. The blood jettied smoothly. One had something to nourish one. Here, at last, was someone who began to have the weight of a composer. The three years that had elapsed between the composition of the youngest of his three sonatas, performed last season, and the trio, had taken none of the sincerity and push from Harold Morris, and had augmented the power considerably. The excitability was greater; the music denser. The ideas gushed forth in glorious abundance. The banal element, the element which in every young American ought to be called the MacDowell-esque, had been warred on. A sort of savage rhythmical impulse, and a color influenced by negro spirituals, but not intellectualized as it sometimes is in the work of John Powell, had put in appearance. Something flat and not quite fine there was in the music still. There were many moments when the composer relapsed into the manner hereditary to the American composer, and proclaimed the obvious. One does not recall with pleasure the peroration of the trio, with its 'steigerung' and grandiose finish. Besides, the music seemed a trifle chaotic in order. It seems possible that the composer's best ideas come to him while in the heated process of composition. Not all the four themes which support the work are equally racy and interesting. His strong moments seemed always a little improvisational, as though they had appeared under his pen suddenly, he knew not from where, and made him wonder a little whether he was not a trifle mad. Morris has some sort of lurking savage down in the sub-cellars of his being, a wild man, part Yank, part negro, part something else. On top the cellar door there sit sisters and cousins and aunts who do not like the wild man anywhere but in sub-cellars. But he is commencing to break through with his complicated rhythms and his savage excitability."

### The Woman Pays Club Honors Three Guests

On June 28, Victor Young, composer, and his wife, Helen Davis, soprano, were guests of honor at the Woman Pays Club. Miss Davis sang several selections among which were two of Mr. Young's compositions. There was a large attendance at the luncheon and Miss Davis was received so enthusiastically that she was forced to sing some additional numbers.

Edith Ellis, the well known writer, was also a guest of honor. She addressed the club and created such a splendid impression that she was applauded for several minutes.

### Claussen Chosen as Stadium Soloist

Julia Claussen has been engaged to appear as soloist at the Stadium, New York, July 14, under Henry Hadley's baton. Mme. Claussen's numbers will include an aria from Meyerbeer's "Les Huguenots" and the "Tristan and Isolde" "Liebestod."



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**Prizes and Scholarships Awarded—Other News**

New Haven, Conn., June 25.—On June 7 Woolsey Hall held a capacity audience to hear the Yale School of Music give a program of original orchestral compositions, played by the New Haven Symphony Orchestra, also piano, violin and vocal solos. The one striking feature of the concert was the performance of the orchestral compositions written by Evelyn Benham, Richard Donovan, Charles Oliver Gray, Alfonse Geraldo Vestuti and Lyman Bradford Brunnell. All have a remarkable grasp of orchestral technic and reflected credit upon Dean David Stanley Smith, who has stressed that one point in their study during the past year. These compositions embraced varied subjects. The piano soloists with the orchestra were: Wesley Wellington Sloane, Gertrude Elizabeth Davis and Pasquale Fappiano. The vocalists were Elizabeth Murphy and Anna L. White. Both reflected credit upon Mr. Rogers, the vocal teacher at Yale. The gem of the evening, in many ways, was the work of Mabel Deegan, who played Vieuxtemps' concerto in D minor for violin and orchestra with tonal beauty, poise and authority. Isadore Troostwyk, her teacher, conducted the number. The audience called her back several times.

Upon this occasion President James Rowland Angell announced the award of the following prizes and scholarships: The Lockwood Scholarship in singing to Alfred A. Finch (Sound Beach), the Lockwood Scholarship in organ playing to Jessie H. Nugeon (New Haven), the Benjamin Jepson Memorial prize to Elsa C. Allen (New Haven), the Morris Steinert prize to Richard Donovan (Watertown, Conn.), the Frances Osborn Kellogg prize to Parker Baily, the Lucy Bell Woodward prize to Evelyn D. Mar (West Haven, Conn.) and to Frances B. Stannard (Norwalk), the organ competition prize to Carlton W. L'Hommedieu (East Norwalk), the two entrance prizes in pianoforte playing to Elsa C. Allen and Ernestine Z. Corrao (Waterbury).

The past year has been one of fine constructive work in the Yale School of Music, which is forging ahead under the earnest directorship of Dean David Stanley Smith.

**JOINT PIANO RECITAL BY MARY ANNA MARAFFI AND FLORENCE ANGUS MORRISON.**

On June 14 Center Church House was filled with the pupils and friends of Prof. E. A. Parsons, who featured two of his artist pupils in a joint pianoforte recital. Miss Maraffi has appeared here twice before and again proved her artistry; she was the recipient of enthusiastic applause. Miss Morrison made her initial bow and played her way into the hearts of her audience in no uncertain way; she was given hearty applause, her selection proving her to be a musician of versatility, with brilliant technic. The program closed with 'Polonaise Brillante,' by Weber-Liszt, for two

**MUSICAL COURIER**

pianos, played by Miss Maraffi and Prof. Parsons in a compelling manner.

**ARTIST PUPILS OF PROF. PARSONS GIVE SEVENTH IMPROMPTU RECITAL.**

Again, on June 16, at Center Church House many talented pupils of Prof. Parsons were heard. Probably the most interesting pupil, in point of youth and purpose, was Master Samuel Yaffe, a lad of fourteen who begged to be allowed to appear on the program. His playing reminded one of Nathan Fryer, head of the piano department of the Cleveland Conservatory of Music, who was also a prodigy of Prof. Parsons. The other pupils were Marie Krikorian, Barbara Thompson, Doris Smith Longwell, Lillian Ellaine Greenberg, Martha Flora Kendrick, Mrs. Alfred Boylen, Rhea Sachs, Elsa Kraling and Charles Reuger. The program closed with Liszt's symphonic poem arranged for two pianos and brilliantly rendered by Prof. Parsons and his pupil, Mrs. H. M. Hulsizer. At both of his recitals, the pupils were assisted by Sarah Tarleton Fiske who sang two groups of songs in her charming manner.

The St. Ambrose Music Club elected the following officers for the ensuing year: Mrs. George Hill MacLean, president; Mrs. George A. Austin, vice-president; Anna L. White, secretary; Mrs. Clarence B. Bolmer, treasurer; Mrs. Thomas R. Robinson, Mrs. William S. Horton and Mrs. Albert E. Thorpe, board of directors; Ruth Lathrop, librarian, and Mrs. Willis L. Lines, historian. G. S. B.

**Hein and Fraemcke Institutions Rank High**

The New York College of Music and New York American Conservatory of Music, which institutions are under the able direction of Messrs. Hein and Fraemcke, who are represented on the front cover of this week's issue of the *MUSICAL COURIER*, showed in their commencement concert at Aeolian Hall, June 16, the results of splendid training. The program and list of graduates were given in detail in the *MUSICAL COURIER* of July 6. The excellence of the performances places these institutions in the first rank of music schools in America. This was one of the best concerts the colleges have ever given and reflects great credit upon them and the teachers. The musicianly rendering of the difficult selections revealed some genuine artists, and Messrs. Hein and Fraemcke may well be proud of the high standard attained.

**Harvard Scores at London Recital**

Sue Harvard, the soprano, cabled her manager, Charles Drake, a few days ago telling of her success at her first London recital. Miss Harvard will remain abroad for the summer and be heard in several recitals, in addition to appearances at two Welsh music festivals. Among engagements booked for next season in America is one recently negotiated with the Arion Musical Club of Milwaukee.

**Joint Appearance for Patton and House**

On August 3 Fred Patton and Judson House will give a joint recital at New York University.

**COLUMBUS, OHIO, PLANNING  
A GRAND OPERA SEASON**  
**Other Items of Interest**

Columbus, Ohio, June 25.—That Columbus will have grand opera seems to be the result of recent conferences between Andreas Dippel and a local committee composed of Mrs. John Gordon Battelle, Mr. T. T. Frankenberg, Mrs. C. B. Galbreath, Mrs. Opha Moore, James A. Maddox, J. C. Goodman and Louis A. Feibel. Members of this committee recently attended a meeting of United States Grand Opera Clubs in Cleveland, along with delegates from similar organizations in Pittsburgh, Cincinnati, Detroit and Cleveland. The plan is to secure 1,000 music lovers to support the opera club, offering them a twenty per cent. reduction on season tickets and giving them first choice of location. This will insure the support of operatic productions. Columbus will then have a season lasting from four to five months, during which approximately two operas would be given each month.

The Republican Glee Club, a singing organization under the direction of Karl H. Hoeng, which followed President Harding through the nominating convention at Chicago to the inauguration at the White House, and which has been in demand at political gatherings during the past half century, will celebrate its fiftieth anniversary July 6 and 7. The President will be here on July 6 and will attend a banquet which will be given at the home of Mr. and Mrs. Robert H. Jeffrey, honoring the glee club and its illustrious guest. On the following night the club will give a concert at Memorial Hall.

Marie Field, soprano, left for Chicago recently, where she will take up vocal studies with Oscar Saenger at the Chicago Musical College.

This is the season of student recitals, which are so numerous in Columbus that it is impossible to "cover" a fraction of them.

Among teachers who have recently given splendid student recitals are Mrs. J. F. Seidel, Bernard Miller, Fanny Maddy, Mrs. H. P. Legg, Miss Linissa, Mabel Crosby, Frank Meier, Laura C. Garrett, Margaret Crawford, Alma Mohr Mollenauer, Edwin Stainbrook, Mildred Fisher, Helen Frances Mohr, Sarah B. Mowry, and teachers of the Robins Greiser School of Music and Brookhaven School of Music.

N. H. B.

**Walter Damrosch Returns to America**

Walter Damrosch, conductor of the New York Symphony Orchestra, following his return from Europe on the S. S. Majestic, left for Bar Harbor, Me., July 6, to join his family at their summer place. Mr. Damrosch brought with him from abroad several interesting compositions which he will give next season in Carnegie Hall and Aeolian Hall.

**Helen Bock to Appear with Orchestra**

Among the many concert dates which Helen Bock will fill next season is an appearance with the Pottsville (Pa.) Orchestra.

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## AMERICANS DANCE TO EUROPE'S TUNE

(Continued from page 9)

artists and that we should not accept courtesies from any of them as they were all stabbing us in the back. We found out that the stabbers were those who were traveling with us and who did not want us to mingle with anyone else, fearing we might in the future be less valuable to them. We got, as we say here, "their numbers," but allowed them to speak their minds as later on some of their remarks will enable us to come once more to the defense of the American artists, the victims of prejudice in their own land, and this due to the intrigue of some foreigners who come to America only to chase the mighty dollars which they hoard to their own country, some of them even blaspheming this nation for taxing them on their earnings and escaping the country owing the government big sums on unpaid income taxes, which they probably never will pay, preferring often to remain in Europe until "the case" has been disposed of, returning to fill operatic or concert appearances when friendly lawyers have tried to reduce the returns and the debt has been wiped out. They once more return here to play again the same farce on the American public, a public that they love so much while here and which they abhor at heart and speak of with great contempt while abroad.

### SINGERS.

Everybody sings in Italy. We had a few of those troubadours under our windows and the noise they made kept us awake many a night. "We all know how to sing in Italy from the cradle," the writer was told. "We love it."

### CHEATERS.

Every guide in Rome speaks English, and many a priest is a guide. If you want to see the things worth while you must make an extra donation. Thus they will show you old mummy-like cardinals and saints, rising up out of their coffins, dressed in gorgeous gowns and wearing jewels that would pay for the existence of all the Italian nation for a year or so. They will show you reliquies kept in secret, but again will ask for a donation. Beggars and ruses—they smell the Americans. They are after the dough and generally they get it.

### CHECKS BETTER THAN MONEY.

Travelers to France or Italy should have checks instead of American currency. They can get more for checks than for money, and this even at the American Express Company, which concern is generally up to date except in Naples, where the service leaves much to be desired and where some of the employees are not courteous.

### MURATORE'S VILLA.

Lucien Muratore or Lina Cavalieri Muratore, which means about the same thing, have also a big villa here which they have turned into a five-apartment building and from which they derive a big revenue—very business-like, this French tenor and his clever wife. American dollars as well as Italian lire and Russian rubles have done wonders for them.

### FORTUNE GALLO AND WIFE HERE.

In Rome, at the Excelsior Hotel, during the second week in June, Fortune Gallo, a wizard of finance, a shrewd impresario, and a friend, together with his lovely and devoted wife, Sophia Charlebois Gallo, the well known soprano of the San Carlo Opera Company, enjoyed themselves considerably. Gallo is an Italian-American who shows his countrymen what can be accomplished in the States by a man who has good mentality. He told us the many funny experiences he had with English reporters, who did not know how to take him and to whom he gave a lot of hot air which blew them off their feet over the Thames. He told us of trying to rent Drury Lane for his company for next season, and of the manager of that theater asking him to write him a letter about the London matter and of his, Gallo's, short answer: "I don't write, I talk. Do you want to rent your idle theater for next spring or not and on what terms? That's all I have to say." "Well, if you would put this on paper I could think it out," at which Gallo turned on his heels and the manager is still expecting a letter which he never will get. Gallo also told us of the funny banking rules for cashing a check. You have to wait generally about forty minutes, your check going through about twenty hands and each one writing or verifying something, yet Gallo being a director in a large New York bank, only had to wait twenty minutes. After getting his money he interviewed the manager of the bank and told him they should learn something from an American. "Nothing doing" was the answer; "we had an American here last year. He wanted to change every department we had, but after six months he went away disgusted. We are well pleased with our way of doing business. Time is ours and you can wait, as here money is time and not time

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money. Take it easy, you will live longer. Enjoy yourself and have a good time."

### SHOPS CLOSED.

That bank manager told the truth. Daily the leading shops are closed between twelve and three o'clock, some even until four. When or where they transact their business is a puzzle. We were told that more business was done over the lunch table than in the stores. Maybe so, and as one must do in Rome as the Romans, we sat at cafés for hours looking at passersby going slowly to their homes for a plate of spaghetti and a glass of Frascati.

### NAPLES.

After a week spent in Rome, we journey to Naples. We had anticipated seeing at Capri Mrs. Hitchcock (formerly Myrna Sharlow, the well known American singer), with her husband and mother but through a very curious illness we had to be without this pleasure. We met here Gallo and his wife and enjoyed their company immensely, as they are full of fun and most charming hosts. We also spent many lovely hours with Paolo Longone, associate of R. E. Johnston, and his bride, a beautiful girl and fine pianist, who we remembered having seen many times in years gone by at the Cincinnati Conservatory. We also met the three other Longone brothers, each nearly as clever as his youngest brother. They were cordially itself and we were thankful to them for many a good hour.

### TETRAZZINI HERE.

At the Grand Hotel where we stopped, we met Eva Tetrazzini, who had a suite of ten rooms, so large is her entourage. She had her launch and her machine with her and seemed in the best of health. She informed us that she would sing this coming season in England under the management of Powell, who stated that she and Kreisler are the only artists who today can fill vast Albert Hall in London. Mme. Tetrazzini may also return next season to America, and if it only rests with Longone she surely will be here next December or January.

### BARONE.

The distinguished conductor, Barone, who it will be remembered was once engaged by the late Oscar Hammerstein as general conductor for the Manhattan Opera, and whose coming had to be deferred due to the arrangement then made between the Metropolitan and Hammerstein to the effect that he was to stay out of grand opera for ten years, may come as guest conductor for the San Carlo Opera. Gallo is after him to direct "Salomé," and when Gallo is after someone he can, once in a while, write a big check, too. He would have to make it a very large one as Barone is today, according to Italian musicians interviewed by us, in the same class in Italy with Toscanini and Serafin.

### STUDENTS.

All through Italy and France we met many American students and many teachers. All the students could have done as well at home and most of the foreign teachers asked us to bring them to America. In Naples, however, Carlo Sebastiani, voice teacher, is doing very well. He has the American clientele, and if Marguerite Munro, a Canadian girl from Toronto whom we met at Longone's home where she sang for us, be taken as a criterion he is a wonder. Miss Munro sang beautifully and reminded us of Geraldine Farrar in her youth. In a year or so she and her mother will come back to America where no doubt through Paolo Longone, associated with the R. E. Johnston bureau, will launch her on a career that should be most brilliant. We also met, thanks to Longone, Attilio Baggio, a tenor, who, though of Italian parentage, is an American. His home, up to a year ago, was in Chicago, where we saw him often on the fourth floor of the Fine Arts Building. We also met Bianca Bellaire, a beautiful American girl, formerly of the Cincinnati Conservatory of Music. They all study under Sebastiani.

### NEAPOLITAN SINGERS.

We heard many Neapolitan singers while in Naples. Gallo had them sing for him daily. They passed auditions in the ballroom of the Excelsior Hotel and the next day those he liked the best sang again at the San Carlo. The majority had glorious voices but marble heads, and bow legs. Many Neapolitans are bow legged, even though we did not see one on horseback. Not a few Neapolitans are fine singers, very astute, but lack many of the finer characteristics of the Italians.

It is in Naples that Caruso is buried. He and a few living singers are exceptions to the general rule, but it was only the contact with Americans that produced the change in their make-ups and dispositions. At the Grand Hotel they have a fine orchestra which played excerpts from Wagner's operas far better than American fox trots, for the rhythm of the ragtime was Neapolitan and many a piece unrecognizable.

### CONTE ROSSO.

Thanks to Polacco and Muratore we got a cabin de luxe at a good price on the Conte Rosso. We had the same room that a few weeks before was occupied by Gigli. The Conte Rosso has a very fine string orchestra, and on board were several amateur singers, pianists, and a little girl dancer by the name of Gallo—no relation to the manager—but her father a friend of H. O. Osgood, of the MUSICAL COURIER, is a real estate man in New York City.

Well, our trip is ended. Are we glad to be back? You bet!

RENE DEVRIES.

### Oscar Saenger at the Chicago Musical College

There was such a wealth of beautiful voices at the contest for the Oscar Saenger scholarship in Chicago that he divided the prizes in the following manner: Kathryn E. Browne of Chicago; Dorothy Branthover of Huntington, W. Va., and Marion F. Rubovits of Chicago, all to receive private lessons weekly. Birdie E. Hilb of St. Louis, Mo.; Rebecca Bazeman of Birmingham, Ala., and Helen McCaffrey of Chicago, are to receive two repertory class lessons weekly. At the close of his season in Chicago on August 1, Mr. Saenger will sail immediately for Europe, where he will place a number of his pupils in grand opera, and will return in time to begin his New York season on October 1.

## HOUSTON, TEX., PREPARING FOR ITS SECOND OPERA SEASON

William J. Kearney Tells of the Rapid Development His City Is Making Towards Establishing Itself as a Music Center

"The merchandizing of music cannot be done on a purely commercial basis. The art of music must enter into it to make the sale and use of music successful, and merchants, whether sheet music, piano, or small instrument dealers, must take the art of music seriously and those who do are the ones who will succeed," said William J. Kearney to a MUSICAL COURIER representative.

Mr. Kearney is the managing director of Thos. Goggan & Bro. of Houston. He came to New York recently to attend the conventions of the Music Industries' Chamber of Commerce and the Dealers' and Music Publishers' Associations. He is not only a prominent member of these organizations, but also is looked upon as one of the most progressive and active men in the business, and is one of the leading spirits in the civic and artistic life of Houston.

Mr. Kearney dwelt on the increasing desire for American art and artists on the part of states and localities, and also the great interest that was being aroused in them. "Down our way," said Mr. Kearney, "it is the desire of everyone to inform himself on musical matters, encourage them and support them and give precedent to this activity in his respective town or city. In many places steps have been taken to force artists, whether American or foreign, to give more American compositions on their programs. In the case of a singer it has often been the desire to overthrow the old order of things in placing a little group of American songs at the end of the program. They want prominence given to American compositions as well as an important position.

"The State of Texas," Mr. Kearney continued, "led in the memory contest. In my city practically every city club has subdivided its entertainment committee and made the music committee a distinct part. Houston gave a 'gala' week of opera last fall and so splendid was the artistic success that this year even greater plans are being made. The entire city is back of the project and we hope to have a permanent organization, on a strictly business basis. The opera will be known as the Mary Carson Opera Company, with guarantors from Houston's leading public spirited men. We have all entered into the plans with great enthusiasm, and in time Houston will be reckoned with for her opera company. People are buying opera tickets for this season who have never before contributed in any way towards a musical event. Last year, for weeks before the opera opened, every advertisement in our daily papers carried the slogan 'gala opera week.' Our merchants seemed to take personal pride in the coming event and it made no difference what the advertising was—furs, jewelry, shoes, household furniture—everyone called attention to what the city would need during opera week.

"Houston," added Mr. Kearney, "has one of the most interesting organizations that has yet been developed in this country. This is called the Music Council. Every organization in the city, whether civic, social or business, sends its representative to become a member. Besides its officers, there are seven directors, headed by the Mayor of Houston and the president of the Chamber of Commerce. Music dealers, social clubs, choir supervisors, supervisors of music, impresarios, organists and teachers have all sent their representatives. This promises to be one of the finest movements that has ever been put forward by a community. It is the intention to make Houston one of the great musical centers of the United States. For," as Mr. Kearney says, "great cities do not become great through their banks, skyscrapers or their magnificent residences, but through their art, their opera and their literature."

Mr. Kearney expressed great satisfaction that the National Association of Sheet Music Dealers has gone on record as being against the sale and exploitation of obscene songs. He was most laudatory towards Geoffrey O'Hara and the splendid address he made before that association. He was gratified with the stand that the National Association of Music Publishers took against the "fake" publisher.

Before he returned to Houston, Mr. Kearney visited Boston and Washington. Every town and city needs men of this type, conscientious workers who put forward a tremendous effort to make their local organizations and local enterprises of the highest possible standard. As soon as the plans for the Mary Carson Opera Company are fully developed, the repertory and the casts will be announced.

### Helen Moller Dancers Perform

Helen Moller and her dancers, including Miss Moller's wonderful little protégée, Ruthie, danced on the green of Mrs. B. F. Keech's estate at Tuxedo, N. Y., on Saturday evening, July 1. The performance started at 11 o'clock and took place in a natural little open air theater, the dancers coming down from a pretty fountain, around which they cavorted, then proceeding down some steps onto a lovely green that was as comfortable and soft to the feet as a carpet. While the dancers were performing, attractive lights were played on them. Little Ruthie's "Narcissus" was particularly delightful.

On the evening of June 25, the Helen Moller Dancers performed at the Evening Mail concert at De Witt Clinton High School before a tremendous audience and they were liked so well that they will appear again, at Aeolian Hall this time, on July 22.

### London Enjoys Hinton's Piano Concerto

Under the direction of Sir Henry J. Wood, conductor of the New Queen's Hall Orchestra, London, England, Eira Vaughan, a young pianist of the Mathilda Verne College of Music, played in a very creditable manner the first movement of Arthur Hinton's concerto in D minor, for piano and orchestra, published by J. Fischer & Bro., New York.

### Myra Hess to Appear with Philharmonic

Myra Hess, well known English pianist, will make her first orchestra appearance in New York, when she returns next season, at a pair of concerts with the New York Philharmonic Orchestra, January 11 and 12.

**ATLANTA JUNIOR MUSIC CLUB**  
**AWARDS PRIZES AND HONORS**

Howard Theater Prologues Popular—Atlanta Journal Radio Broadcasts Sacred Concert—Debutantes Plan Musical Play—Notes

Atlanta, Ga., July 3.—One of the musical events of the past few weeks was a special prologue given at the Howard, a motion picture theater. It introduced to the public the Howard Male Quartet, composed of George McNulty (a Howard favorite and protege of Enrico Leide, conductor of the Howard Orchestra), Mr. Dante, Mr. Clotworthy and Mr. von Garston. The prologue received more applause than anything yet attempted here, and Mr. Leide has won the warm approval and commendation of Atlanta audiences. This prologue also served to present to Atlantans Riley Bean Eakin, who, in private life, is Mrs. W. S. Elkin, a gifted young woman, who possesses a dramatic soprano voice of power and sweetness. She is a student of Grace Northrup of New York and has given two concerts with Dan Beddoe, tenor.

Announcement of awards won by young Atlantans who distinguished themselves during the past successful season of the Junior Atlanta Music Club, along with a forecast of expanded activity for this growing organization this fall, was issued July 1 by Evelyn Jackson, director of the local club and head of the junior department of the National Federation of Music Study Clubs in the Southeast. More than two hundred talented representatives of the city's younger generation competed for honors and prizes. The fortunate children were named at the meeting which closed the current season.

The coming season starts in October and the junior club's plans include the augmentation of its present orchestra, numbering about thirty-five juvenile musicians, to a strength of 200 pieces, under the direction of W. Whitney Huber. Miss Jackson, who was a leading figure in bringing the annual convention of the National Federation to Asheville, N. C. (June, 1923), for its first meeting in the South, plans to bring Atlanta to the fore by sending a delegation of several hundred children to the important gathering. The list of prizes and honors awarded July 1 included prizes of five dollars each for perfect attendance records: Louise Moore, Jean Gould, Ruby Head, Clara Smith, Polly Vaughn, Muriel Smith, Joe Rankin and Frank Mitchell; prize for member bringing in the greatest number of new members, won by Elizabeth Skeen; contest in piano playing (ages thirteen, fourteen, fifteen), first and second prizes for each three compositions, Eleanor McDonald; three first prizes, Carolina Hall, Frank Mitchell and Irene Leftwich; one second prize (ages, eleven and twelve), Elizabeth Hamilton, two first prizes; one second prize, Elizabeth Skeen; Ruby Head, two second prizes (ages nine and ten); Pearl Proger, one first prize; Eli Israel, two first prizes; Irene Bowman, Eli Israel and Pearl Proger, one second prize (ages through eight years); Elizabeth Morgan and Clifton White, tied for one first prize; Elizabeth Morgan, two first prizes; Julianne King, one second prize; Clifton White, two second prizes. Musical memory and appreciation test, eight years and over, Elizabeth Skeen and Frank Mitchell, tied for first with perfect papers; Rebekah Skeen, second (youngest test); Elizabeth Skeen, first; Polly Vaughn, second, and Ruby Head. Examination upon orchestra and instruments, older grade, first place, Rebekah Skeen; second, Virginia Skeen; younger grade, first, Polly Vaughn; second, Elizabeth Skeen. In the most difficult test of the club, ability to play and write from memory all themes in Mozart's symphony in C major and Beethoven's symphony No. 6, in F major, Frank Mitchell was the only member to qualify, turning in an almost perfect paper. Younger grade, first paper, with but one slight error, Polly Vaughn; second honor, Elizabeth Skeen.

**ATLANTA JOURNAL RADIO OFFERS SACRED CONCERT.**

The new broadcasting station, WSB, of the Atlanta Journal, was recently thrown open, dedicated to the public, and one of the finest sacred concerts heard in the city was broadcasted. It was heard in many remote parts of Canada, Cuba, and aboard ships far out at sea, according to reports already received. Those on the program were James Alderson, lately first organist at the Howard Theater; Mrs. Robert Lee Conney, whose beautiful voice was never heard to better advantage; Bertha Kimmel and Bertha Sims. Frances Brown, soprano of Rome, Ga., who appeared at the second concert broadcasted by the new station, made many unseen friends with her lovely voice.

**DEBUTANTES PLAN MUSICAL PLAY.**

Much interest in society, as well as out of it, centers in the play to be given by local talent, under the capable direction of Lucien York, at the Auditorium, July 10 and 11. Many prominent young debutantes will appear in a fashion review, singing songs written by Atlanta composers.

**NOTES.**

A dance orchestra, playing some of the snappiest new dance music, with the slogan of "Dance Music Without the 'Jazz,'" was the feature at the Atlanta Constitution's radio concert on June 30. Llewellyn's Novelty Orchestra of Orange, S. C., is composed of Frank Markwith, saxophonist-leader; Arthur J. Werner, pianist-manager; George Amabile, cornetist; Philip Blanda, trombonist; Patsy Minnichini, violinist, and William Wilson, drums and traps. The

orchestra made a decided hit, and its music, sans "jazz," was reported as highly satisfactory for dancing purposes.

The following pupils from Clara Boroughs' music class appeared in recital at Cable Hall, June 28: Margaret Ivey, Helen Jones, Marie Cleveland, Ruth Hardin, Irene Ivey, Emmie Adams, Sara Edwards, Martha Jones, Frances Edwards and Louise Davis.

Mamie Gene Coles presented her class in interpretative expression at Edison Hall, the following pupils making their initial public bow at that time: Myrtie Coker, Catherine Kennedy, Janice Wise, Mary Bob Crenshaw, Irene Chestnut, Vivian Russell, Lois McDonald, Corinne Clayton, Mildred Chestnut, Sara Ryan, Ruth Shields and Mildred Cole.

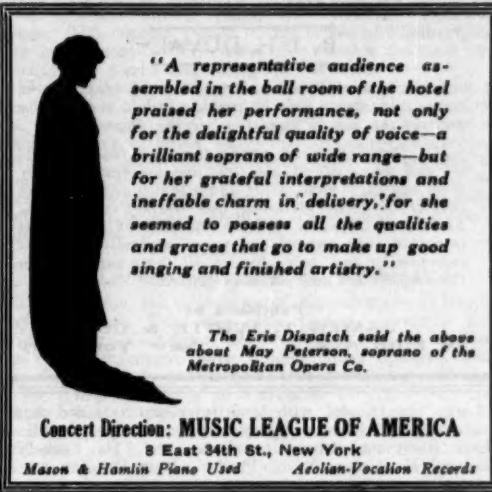
The final recital of the season was that of Annie Mae Farmer's class, at Wesley Memorial Auditorium, July 6, when the following were presented: Frances Devitte, Kathleen Callis, Inez Fergantis, Helen Tugge, Dorothy Price, Spencer McGauhey, Evelyn and Hannah Baron, Bertha Gibson, Dorothy Wood, Mary Louise Parham and Bertha Mae Lotis.

Each of Atlanta's three large municipal parks—Piedmont, Lakewood and Grant's Park—have been awarded fine bands for weekly concerts, and these beautiful places are oases of coolness in the torrid summer days.

P. G.

**Erno Rapee Sails for Europe**

Erno Rapee, Mrs. Rapee and their two sons sailed on the S.S. Paris last week for Europe for a vacation of a month. Mr. Rapee is one of the most popular members in the Capitol Theater organization, and his going away was the cause of much excitement. The entire Capitol Theater orchestra, headed by S. L. Rothafel, the musical staff and all the artists, went to the steamer to bid their conductor "bon voyage." It has been a couple of seasons since Mr. Rapee has had a real rest and vacation. He said, before



*"A representative audience assembled in the ball room of the hotel praised her performance, not only for the delightful quality of voice—a brilliant soprano of wide range—but for her grateful interpretations and ineffable charm in delivery, for she seemed to possess all the qualities and graces that go to make up good singing and finished artistry."*

*The Erie Dispatch said the above about May Peterson, soprano of the Metropolitan Opera Co.*

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he left, that if he ran across anything new or novel in music he would bring it with him for presentation at the Capitol Theater.

**When Critics Disagree**

An amusing story which is going the rounds of musical circles in London might furnish critics of critics with another argument against the infallibility and the consistency of certain members of the guild. Mrs. Ernest Newman, the wife of the dean of English musical critics, tells the story.

It appears that her husband has several understudies who write for him for the Sunday Times when he is out of town. When Cecil Fanning, the American baritone, announced a series of recitals in London this spring, Mr. Newman asked him to include on one of his programs Loewe's "Tom the Rhymers," a song Mr. Newman particularly admires. This Mr. Fanning did, but it happened to be on his first program and Mr. Newman happened to be away from London at just that time. The next day Mr. Newman's understudy, not knowing who Loewe was, and also not aware that Mr. Newman had himself requested this song, said at the close of his review of Fanning's recital in the Sunday Times: "What was a mere trumpery setting by Loewe of the old Scottish ballad 'Tom the Rhymers' doing in such company?"

Mrs. Newman said that she and her husband had a good laugh over the incident.

**Dan Beddoe Gives Recital**

Among the many interesting recitals being held during the summer at the Cincinnati Conservatory of Music was the one given by Dan Beddoe on the afternoon of July 6. In a manner which found immense favor with his audience, the tenor presented a thoroughly enjoyable program, accompanied at the piano by Mrs. Thomie Prewett Williams.

**Grace G. Gardner's Pupils in Concert**

Grace G. Gardner, of Cincinnati, presented pupils from her professional and advanced classes at the Woman's Club Auditorium on June 15. The Cincinnati Enquirer of June 25 gives the following account of the concert:

"Those who attended the recent recital by professional students of Grace G. Gardner have been speaking in terms of high praise of the uniform excellence of the voices presented. Many of the participants already have won their initial success locally and in other fields. The program opened with a sextet for men's voices, 'Wher' You Walk,' aria from 'Semele,' by George F. Handel, arranged by H. F. MacColl, sung by Howard Hafford, Frank Caldwell, Homer Bernhardt, Willard Beecher, Edgar Hunt, John Crawford and Robert Adams; this was well balanced and beautifully shaded. 'By the Waters of Minnetonka' (Thurlow Lieurance), 'Undiscovered and Discovered' (Grace G. Gardner) were presented by Mildred Steinback, showing a contralto voice of deep range and feeling. 'Ecstasy' (Walter M. Rummel), 'Spring Song' (John H. Densmore), were sung by Grace G. Chatfield in a clear coloratura soprano, sustaining the high notes and brilliant trills. 'At Night' (Serge Rachmaninoff) and 'Shipmates o' Mine' (Wilfrid Sanderson) were well sung by John Crawford, whose voice possesses a resonant baritone quality. 'I Heard a Wood Thrush in the Dusk' (John D. Courtney), 'The Voice of the Desert' (Grace G. Gardner), were offered by Ida Wendel, with a firm, well placed voice. 'Life's Paradise' (Mary H. Brown), 'Take All of Me' (William Stickles) were given with dramatic fervor and true quality by Bertha Schuster, a promising professional. 'O Thou Billowy Harvest Field' (Rachmaninoff), 'Give a Man a Horse He Can Ride' (Geoffrey O'Hara) exhibited excellent diction and interpretative powers as sung by Homer Bernhardt. 'World of Mine' (Grace G. Gardner) was excellently sung by Marjorie Chaplin; hers is a dramatic soprano with high range. 'La Serenata' (F. Paolo Tosti), 'Mavourneen Roamin' (Mae Shane O'Neill) were presented by Frank Caldwell in a sympathetic voice of fine tenor quality. 'Fear' (text from George Elliston's book of daily poems) and 'Water Nymphs' Call' (Grace G. Gardner) were beautifully rendered by Louette Richl Luecke in her well balanced soprano voice of exceptional charm and power; she is winning laurels as a concert singer. 'O Moon Upon the Water' (Charles Wakefield Cadman) and 'Pilgrim's Song' (Tschaikowsky) were sung by Edgar G. Hunt, a baritone of excellent quality and musicianship. 'The Rhine Maidens' from 'The Rheingold' (Wagner) was splendidly rendered by Louette Richl Luecke, Josephine Landt, Mildred Landwehr. The prologue from 'Pagliacci' (Leoncavallo), by Robert Adams, attracted particular attention through his excellent interpretation; his voice is basso profundo with high range. The aria, 'Ou Va La Jeune Indue,' scene and legend from 'Lakme' (Delibes), was rendered by Mattie Berry Bingham with ease, denoting perfect voice control with exceptional beauty. The aria, 'Eri tu che Macchiavi,' from 'Ballo in Maschera' (Verdi), sung by Willard Beecher, was marked by intelligence and feeling; his is a baritone of many possibilities. The aria, 'Voi lo Sapete,' scene and romance from 'Cavalleria Rusticana' (Mascagni), was given by Clara E. Taylor in costume with action; her voice is truly a dramatic soprano with high range and sympathetic with power, and she had fine dramatic ability. The aria, 'O mio Fernando,' from 'La Favorita' (Donizetti), was rendered by Ida Anderson Klein in a well rounded evenness of tone, showing a mezzo soprano of exceptional quality; she is successful in concert and character songs. The aria, 'Cielo e Mar,' from 'Gioconda' (Ponchinielli), sung by Howard Hafford in his rare quality of tenor voice, gave evidence of sterling musicianship and splendid breath control. The aria, 'My Heart Is Weary,' from 'Nadeschda' (Arthur Gorin Thomas), was rendered by Mildred Landwehr, who has developed a contralto voice of unusual quality; her interpretation was excellent. Howard Hess and Marjorie Chaplin accompanied in their well known professional style."

Clara E. Taylor, under Miss Gardner's tutelage, has prepared for grand opera. She won her reputation as an exceptional singer in concert and excerpts in opera, singing with the Cincinnati Symphony Orchestra, winning an ovation before Miss Gardner placed her with Coini to coach in stage technic. While in Chicago last winter she appeared in many concerts, also singing with the Chicago Symphony Orchestra as soloist at the Easter concert. Aside from possessing a dramatic soprano of strength and beauty, she is gifted with the mental endowment necessary for a career.

R. A.

**Ernest Davis Sings for Rotary Club**

Ernest Davis, tenor, now under the management of Daniel Mayer, sang before the members of the New York Rotary Club on June 29. He made such a pronounced success that the Rotarians present kept insistently demanding encores and it was with great difficulty that the president finally managed to proceed with the club's business. In the words of one Rotarian, "Mr. Davis more than pleased the listeners. To borrow a phrase from vaudeville, he 'stopped the show.'"

**Earle Laros Vacating at Manse, Me.**

Earle Laros, the pianist, is spending the summer at Manse, Me., on Mt. Desert Island. He is combining New England pleasures with regular practice on a new repertory for the coming season.

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**Olive Nevin Makes Her Debut as a Conductor**

As conductor of the chorus of thirty voices, Olive Nevin, the soprano, assumed and carried through most successfully a new role recently on the occasion of the performance by the Sewickley Music Club of Wilfred Bendlall's "The Lady of Shalott." The presentation took place on May 25, at St. Stephen's Parish House in Sewickley, Pa., Miss Nevin's home town, which some wit has labeled the "Athens of Pittsburgh."

On her latest visit to New York Miss Nevin spoke with much enthusiasm of her work in organizing the musical activities of that wide-awake little suburb, of which she is so proud. "I find so much to do with myself there," she said, "that my greatest difficulty is being able to accomplish it all in my necessarily intermittent periods at home. You see, I am intensely interested in demonstrating that a concert artist can be successful without leaving home, if she cares to. It is between tours in 'Three Centuries of American Song,' with Harold Milligan, that I try to 'do my bit' in a musical way for my townspeople.

"The Woman's Club at home has done much toward bringing the best of visiting artists to Sewickley and has meant much to our community in many ways. But what we have missed has been the encouragement of local musicians and so, chiefly to remedy this lack, I gathered together the musicians I knew and we made plans out of which grew the present Sewickley Music Club, with its membership of sixty-five. In this first season, we had a most interesting program each month, entirely from our local talent. It has been so much fun. At the last meeting I made my first appearance since Wellesley days as a choral conductor.

"There are thirty good voices, and with five rehearsals they sang Wilfred Bendlall's setting of Lord Tennyson's 'The Lady of Shalott.' It was a splendid success and now, with an enthusiastic and energetic program com-



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OLIVE NEVIN.

mittee, we are planning for a much more elaborate and ambitious series for next year.

"What we are doing in Sewickley could be done in any other community if only their musicians were willing, once they had acquired their training and experience, to remain at home and help at least during their spare time. To me it has been so inspiring and has spurred me on to bring out in my own work the best of which I am capable. And always I feel impelled on my return from my concerts to stir up the others to do their best, too.

"So you see there is much to bind me to Sewickley and there is little likelihood of my ever giving up my allegiance. Besides, I am much too happy and comfortable there, ever to want to move away from the place where so many Nevins have lived."

**Hill Pupils Score Great Success**

Gertrude Lang, soprano, and Julia Silvers, contralto, two artist pupils of Jessie Fenner Hill, have been charming

audiences during the past season. The former has just closed a most successful week at the Capitol Theater, New York, where she is engaged for the season. Mr. Rothafel considers Miss Lang a "find," and the "Star Gazer" of the New York Evening Mail speaks of her in the highest terms.

Miss Silvers has just signed a contract for the New York run of the Greenwich Village Follies as *prima donna*. She enjoys the splendid record of having sung nine and one-half months on tour without the loss of a single performance, even though often under trying conditions, and all a credit to the way she has been trained by Mrs. Hill.

**Etta Hamilton Morris' Closing Students' Recital**

The public activities of the Morris Studio concluded with the spring recital and dance at the Pouch Gallery, Brooklyn, on June 3. Fifteen of the young singers were heard in an attractive program which opened with "O Lovely Night," Offenbach, and closed with "Sweet, Sweet Lady," Spross, sung by the chorus. All the young singers, some of whom had never sung in public before, acquitted themselves creditably. "Pastoral," Veracini, and "Spring Song," Densmore, were sung with lovely lyric quality by N. Lavena Brown, soprano. "Morning," Speaks, was sung with breadth of tone and good style by Anna Neuman, contralto. Mathilda Durr Lindsay, soprano, sang beautifully the "Vissi d'Arte" from "Tosca." Musetta's Waltz Song, sung by Isabelle Theall, soprano, showed a full rich voice of lovely quality. Erna Timmerman, contralto, sang

**Gutman to Tour with Balalaika Orchestra**

Elizabeth Gutman announces that she is no longer under the management of S. Hurok, but has accepted an offer from Management Ernest Briggs, Inc., for appearances with the Russian Balalaika Orchestra, Sunia Samuels, conductor. Mme. Gutman will accept recital appearances except in January and February, at which time the Bal-



ELIZABETH GUTMAN,  
who will tour with the Balalaika Orchestra.

laika Orchestra tour will be arranged by the Buffalo office of Management Ernest Briggs, Inc., in co-operation with the Samuels Musical Bureau of New York, the managers of the Russian Balalaika Orchestra. The programs will consist either of Russian folk songs and national classic music of Russia, or programs of Yiddish music, and for these quite a number of dates have been arranged under the auspices of the various Jewish societies.

**More Summer Engagements for Lawson**

Franceska Kaspar Lawson will fill engagements from time to time throughout the entire summer. Among her recent appearances mention might be made of the success she scored in a pageant on June 28 in Purcellville, Va., and her recital the next day at Bloomsburg, Pa. Following Mrs. Lawson's first appearance at the Muskingum College in New Concord, Ohio, the Enterprise of that place had this to say in speaking of the impression she made in "Joan of Arc." "Mrs. Lawson made a typical Joan and gave excellent expression to every word. Her voice is well suited to this role, which was interpreted with musical understanding, finesse and high artistry." Victor Herbert's "A Call to Freedom" was another work heard on this occasion, Mrs. Lawson being the soprano solo voice representing the Spirit of Freedom. According to the Enterprise, she fully measured to the demands of the obligato solo ending in a mighty climax with the high C for the solo voice.

**Recitals at the American Institute**

Francis Moore, a valued member of the faculty of the American Institute of Applied Music, Kate S. Chittenden dean, gave a piano recital at headquarters, June 19, playing works by Beethoven, Bach, Mozart and modern composers. It was a fine recital. Large attendance marked the affair, which was also the case at the piano recital given June 21 by Annabelle Wood, faculty member. She played works almost entirely by classic masters, ending with Cadman's big sonata in A, op. 58. This was similarly an excellent recital, and both pianists showed their mettle before the large body of summer music students and their friends.

**Nielsen's Fall Tour Begins October 19**

Alice Nielsen will begin her fall tour October 19, with a recital at Ellsworth College, Iowa Falls, under the auspices of the College Community Course.

**Over One Hundred Re-engagements for Patton**

Fred Patton recently passed his one hundredth re-engagement mark, a remarkable record for the three years he has been singing professionally.

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## THE METROPOLITAN IS NOT AN OLD MAID'S HOME, DECLARES FRANCES ALDA IN INTERVIEW

And Insists Gatti-Casazza Is Always Looking for Young and Beautiful Voices—Recent Address Made at N. Y. State F. of M. C. Meeting Arouses the Popular Soprano to Words of Protest—Says That Americans Are Not Neglected at the Broadway Institution

A few days prior to Frances Alda's departure for Europe for a three months' vacation, a MUSICAL COURIER representative dropped into her beautiful home on West Fifty-eighth street for a few words. A trim maid was packing in the next large room, which held numerous vast wardrobe trunks.

"I hope you won't mind the upset condition of this place!" called out Mme. Alda as she crossed the foyer and entered the drawing room, where the writer was waiting.

How well Mme. Alda looked! Slender and graceful, she was in a soft, clinging black gown, the flowing sleeves of which fell away from her shapely white arms. Several strings of pearls and a pearl ring and bracelet were her only ornaments. When the writer remarked how very fit the singer was looking, Mme. Alda replied that she didn't know why, because that morning she had had an operation on her throat.

"Having one's throat burned out now and then," she said in explanation, "is very good for the voice. I owe my health to a walk daily in the park, either in rain or shine, and doing my 'daily dozen' without fail."

"You have had a very full season, haven't you, Mme. Alda?" queried the writer. "And I suppose you will work some during the summer in preparation for 1922-23."

"Last season," she answered quickly, "was a splendid one, but I had too many concerts. I think it is a mistake to have so many prior to the opera season. Next season, however, I shall only do a very limited number before I rejoin the Metropolitan. After the close of the season I don't care how many concerts I fill. The more—the better! You asked if I were going to work while abroad. Not one single note shall I sing! It's going to be a real vacation. I have not neglected next year's programs or roles, however, for each day since the close of my present season I have worked religiously for three hours daily."

"Shall you do any new roles at the Metropolitan?"

"Yes, I have been given Loreley and have also inherited some of my old roles—Marguerite and Manon."

This brought about a discussion of how the Metropolitan performances compared with those of other prominent opera houses of the world, and Mme. Alda, who has had an opportunity of viewing some of these during her visits abroad since the war, said:

"Nowhere do operatic performances equal those at the Metropolitan. One realizes this point when other companies come to New York for their annual engagement. Take the Chicago Opera. Now I have the greatest admiration for some of the company's artists, and they do some interesting novelties, but the ensemble work and minor details are poor and detract from the standard of the performance."

Mme. Alda touched next upon the achievements of the younger American singers at the Metropolitan. She said several people had called her attention to an address made at the recent New York State Federation of Music Clubs' Convention meeting in New York, in which the lack of opportunity that was given to American singers was deplored. "And have you anything to say on the matter?" asked the writer.

"Only this!" hesitated Mme. Alda. "The whole thing is too ridiculous to comment upon at length. I must, however,

any more artists being engaged for the coming season. This singer was misinformed on this point because Mme. Bourskaya had been engaged some time ago, but it suited the Metropolitan to announce it when they did—recently."

J. V.

### Simmions and Parrish Active in Southampton

Louis Simmions, New York vocal teacher, who transferred his field of activities to his beautiful Tower Studio in Southampton, L. I., during the summer, and who together with Samuel L. Parrish intends to create a music center in Southampton, started the worthy enterprise by giving two concerts.

The first, which was given at the Parrish Memorial Hall on Saturday afternoon, June 1, in conjunction with the exhibition of the National Women Painters' Association, was under the patronage of prominent residents headed by Clarence H. Mackay. The musical was arranged by Mr. Simmions and served to introduce one of his artist pupils from Kansas City, Mo., Dorothy Rust Hemmaway, who sang several numbers delightfully. The other soloists were Cornelius Van Vliet, cellist, and Francis Moore, pianist and accompanist. The former played several cello solos with his accustomed artistic finish and the latter appeared both as a soloist and accompanist.

The second concert was held under the auspices of the Southampton Choral Society at the Parrish Art Museum on Sunday evening, July 2, for which Mr. Simmions engaged Berthe Erza, dramatic soprano; Cornelius Van Vliet, cello; Francis Moore, piano, and Archibald Robinson, organ. This concert, free to all the people of Southampton, was inaugurated by Mr. Simmions to enable the local citizens to hear good music during the summer.

Samuel L. Parrish, who has donated the Art Museum to the people of Southampton, is the good spirit financing the free concerts. Mr. Simmions, who is an advocate of standardization of music, states that "if all the summer resorts in the United States would follow the example of Southampton we could create a demand for our young artists and musicians which would be far reaching and eventually lead to assistance from our Government to create a national school."

### The Lovettes to Live in Washington

T. S. Lovette, for thirteen years dean of music at Baylor College, Belton, Tex., and Mrs. Lovette, formerly Eva Whitford, of Washington, D. C., who was at the head of the vocal department, have resigned their positions with that institution, as announced at the graduating exercises of the college, following an address by Governor Neff and the awarding of diplomas to the graduating class. In an eloquent speech Dr. J. C. Hardy spoke of the great loss to himself and to the college and of the unparalleled work of these two musicians which would go down in the history of the college. He mentioned the tributes given by each member of the board of trustees when the resignations were reluctantly accepted and the influence felt all over the State and surrounding States through their many pupils. At the end, R. E. Burt, of Dallas, president of the board of trustees, asked for a rising vote of gratitude to Mr. and Mrs. Lovette, and the vast audience rose to its feet. These resignations came as a shock. In a few words Dean Lovette expressed his deep sorrow, but explained that both he and Mrs. Lovette needed a complete change in work and environment.

As a pianist and teacher, Mr. Lovette has an international reputation. Before coming to this country, when he was a teacher in Leipzig, his students came from Australia, North Queensland, New Zealand, Wales, England, Scotland, Canada and the United States, many having turned out to be very successful musicians, occupying positions of importance in various parts of the world. In Chicago and at Baylor College his pupils came from all over this country, besides from Brazil, Mexico and Canada. He has always been recognized as a man of great analytical ability and has spent many years in investigating the true underlying principles of pianoforte playing. To quote from "Side-Lights on Modern Pianoforte Playing," by LeRoy Campbell: "It was," he says, "left to very recent investigators to discover the true underlying principles. Some of these modern investigators are Breithaupt, Matthay, Godowsky and Lovette." Breithaupt, a Lovette pupil, also gives credit to Mr. Lovette for ideas used in his work.

In the very near future, Mr. Lovette hopes to find time to get his own work published which promises to feature some unique ideas on pianoforte playing and a treatise on tone relations which is calculated to upset many theories that have for many decades been taken as a matter of course.

"Mr. Lovette is a pianist of much ability and plays with vigorous colorful tone and brilliant technic," to quote from the Washington, D. C., Post. "A master piano soloist."



T. S. LOVETTE,  
retiring Dean of Music of Baylor College, Belton, Texas,  
who, with his wife, will reside in Washington, D. C. (Photo  
by Cluck's Studio.)

he was called by the Portland Oregonian, and "all numbers were given in a faultless style and technic" was the criticism of the Houston Post, in regard to recent recitals.

That Mr. Lovette is an organizer has been proven by the fact that during his years at Baylor College he quadrupled his department both as to teachers and the number of pupils, and also by the many enterprises he originated and placed on a permanent basis. Among these are the Interscholastic Music Contest for high school students of the State; the Three Arts Loan Fund, to assist talented pupils in completing their work, and the Children's Matinee Concerts, whereby school children were enabled to hear the artists' concerts at a minimum fee, all organized this past season, and the Baylor College Choral and Belton Music Club, which are well known organizations throughout the State.

Mrs. Lovette, a singer and teacher of reputation, has been the assistant of her husband in all his undertakings. They will make their home in Washington, where both are well known and will find a warm welcome in musical circles.

S. B.

### Jules Falk Filling Re-engagements

Jules Falk, the well known violinist, has been re-engaged for the symphonic festival concerts at Atlantic City. He will play on July 16 and July 30.



FRANCES ALDA,  
soprano of the Metropolitan Opera Company.

say that all the American singers do not appear as Rhine maidens or train-bearers. Have not such American artists as Garrison, Braslau, Gluck, Ponselle, D'Arle, Harrold and others handled principal roles with distinction? In Europe, native singers—French, German and Italian—have risen from the chorus and have sung minor roles and then first ones. Such a thing is possible at the Metropolitan. In conclusion, let me add that Gatti-Casazza is looking for young and beautiful voices all the time—not so much for experienced artists. He wants to infuse into the Metropolitan new blood. I might say with emphasis that the Metropolitan is not to be regarded as an old maid's home. This singer said that Gatti engaged the Russian artist, Ina Bourskaya, after he had said there was no chance of

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NEW YORK THURSDAY, JULY 13, 1922 No. 2205

The University of Pennsylvania proposes to include a department of music in its School of Fine Arts.

Another scoop for the MUSICAL COURIER! The daily papers of Friday, July 7, carried the announcement that Richard Hageman, the well known conductor, had been engaged by the Chicago Opera. The MUSICAL COURIER printed the news in its issue of July 6.

According to the Boston Transcript, Greenwich Village has had its annual graduation exercise and reports that the "poultry, pigs, etc., show the results of the careful daily attention that has been given to them." There are "2,300 hens and chickens." Ye gods! What an augmented bunch of follies!

During the last week in June, at the semi-annual conference of the association, which was held in St. Louis, Mo., Elizabeth Cueny, the well known concert manager of that city, was elected president of the National Concert Managers' Association. Other officers elected included: Selby C. Oppenheimer, of San Francisco, as vice-president; Margaret Rice, of Milwaukee, Wis., as secretary and treasurer, and Walter Fritschy (Kansas City), Adella Hughes (Cleveland, Ohio), Edna Saunders (Houston Tex.), and Lois Steers (Portland, Ore.) as directors. At the recent meeting the members voted on a plan to present a bill to Congress remitting the Federal tax on entertainments, which will be taken up at the next meeting in Washington, D. C., in December.

The announcement is made this week by C. A. Shaw, manager of the Chicago Civic Opera Company, that the Baldwin piano will be the official piano of the opera company. It is understood this is a recognition of the claims that a Western piano should be selected, and is but an indication of the policy of the new company to give "home products" all artistic representation in whatever the Chicago Civic Opera Company may endeavor to do in the work of giving Chicago and the great Middle West opera of the highest artistic character. The Baldwin institution is a Middle West concern, and is as much a Chicago enterprise as it is of Cincinnati. That the Baldwin should thus be selected to be the official piano of this great opera organization, which bids fair to surpass all other efforts in this direction, is but a just recognition of its tonal merits, and gives another impetus toward the efforts of those who are responsible for the Baldwin institution and all that

the name Baldwin signifies in high grade pianos, while it benefits all Middle West piano products as well.

A congress has recently been held at Strassburg of Provincial Theater and Concert Managers. The names are nearly all French. What has become of the German names that were in the majority in this territory before the war?

How can Crimi be in two places at the same time, we wondered last week, when we heard that a tenor named Crimi had scored much success in Buffalo. We knew the former Metropolitan tenor had sailed some weeks ago for his villa in Italy where he expected to enjoy a bit of rest and recreation before his operatic season abroad the first half of the new season and his extensive concert tour in America beginning in January. Upon investigation we found that the tenor from Buffalo was a new local talent named Ernest and not the Giulio Crimi of note.

That a combination of Wagner and Hadley should crowd the auditorium (if that is the proper word for it) to overflowing at the first Stadium concert will surprise none. An all-Wagner program possesses tremendous drawing power both with the classes and with the masses, and the public has discovered that it may have confidence in Hadley's conducting. There was a great audience and great enthusiasm, not alone for the Wagner excerpts but also for Hadley's new "Stadium March," dedicated to Adolph Lewisohn, "father of the stadium," whose generosity made these concerts possible.

Should one laugh or sigh at the news that Puccini has sold the "Jazz" rights of "La Tosca"? Better laugh, for that sort of thing is inevitable, and it is better to have "Jazz" on good tunes than on the sort of stuff many of the makers of it choose for their settings. After all, what difference does it make? The opera will be just as lovely before as after, and it may be well to remember that Wagner permitted parodies on several of his music-dramas and hugely enjoyed seeing productions of them. Probably Puccini got tired of suits against pirates of his tunes and decided to bow to the rising tide of Americanism and get what he could out of it.

Vienna is discovering the power of music to move the savage breast. The directors of one of the prisons have tried to reform prisoners by playing Haydn and Beethoven to them. Chamber music, of course, since the inmates live in very intimate quarters indeed. Hardened sinners were "visibly" moved, and women prisoners, especially, wept streams of tears. Other composers will, no doubt, be tried out. It remains for a German music-psychologist to assay the reformative elements in the various schools of music and to mark each piece accordingly for prison use. One wonders where some of the moderns will come in—Stravinsky, Bartok, Prokofieff, etc. We bet on Léhar and Irving Berlin.

It is interesting to read what the London Musical News and Herald said about the arrival of Fortune Gallo in that country:

#### OPERATIC ENTENTE.

The arrival in London of Chevalier Fortune Gallo, general director of the San Carlo Opera Company of America, is an event of far-reaching importance. He is here to discuss a possible operatic entente between our own Carl Rosa Opera Company and that of the San Carlo, and we hear that both directors are hopeful that the scheme may develop into a working arrangement. It is certainly one of immense possibilities, and should do great things for the future of opera in this country. Once we are definitely recognized as capable of producing operatic performances by native artists of sufficiently high standard to warrant transportation to another country, the future of opera, as a definite part of our national life, will be rosy, if not entirely assured.

During the first four weeks of open air concerts on the green of Columbia University by the Goldman Band, under the capable direction of Edwin Franko Goldman, the audiences were unusually large as well as enthusiastic. Since the beginning of the season, on June 12, the audiences attending these concerts have been constantly increasing in size. The Goldman Band, in presenting its programs containing interesting and educational numbers, many of which were never before attempted by other bands, is upholding its high standard of other seasons, if not even surpassing previous records. Edwin Franko Goldman, the originator, manager and conductor of this extraordinary organization, has reached a popularity indeed uncommon, and his own spirited compositions, which are of an appealing nature, are demanded nightly by special request.

## HEMPPEL DEMANDS APOLOGY

Press despatches to the Public Ledger Company state that Frieda Hempel has arrived in Berlin, but will not sing in Germany until the press apologizes for its attacks on her because of the fact that she has married an American and because of her attitude in aiding in American war work and singing the "Star Spangled Banner."

Crimes indeed! The attitude of the German press is ridiculous at this late day, and it is difficult to believe that it in any way represents the feeling of the German people as a whole.

If that were proved it would be time to leave Germany alone until it regained its sanity. But it cannot be proved. The great, inarticulate German public has no voice in such matters, had no voice in the matter of the war. If it had, there never would have been a war.

Furthermore, no people understand the essential internationalism of art better than the Germans. They have never been chauvinistic in the least degree. What is good is good and they welcome it, whatever its source. They even submit to the influence of foreign art whenever it especially appeals to them, and generally, it must be acknowledged, they adapt what is good in it to their own ends and often produce something better and finer than the original.

It is well, however, that Mme. Hempel should bring the attitude of the press, and its inevitable consequences, to the attention of the public. The time has passed when Germany can be controlled by a minority, even a minority of the press. Reactionaries there still are. There always are, as well in politics as in music. Attempts will be made and made again to fold the destinies of the country into narrow hands. Let us hope that it will fail, both in art and in politics.

Already German music has begun to show an amazing freedom from tradition, and an amazing strength. True, no new Bach nor Beethoven nor Wagner has, as yet, appeared. It is hardly yet possible. For, just as each of those masters required years of development through successive generations of experimenters, so, also, the school of today can be but an experimental stage of the complete work to come.

How long will it take? Who can tell! The German people themselves have scarcely awakened to the truth of their new found liberty. Like children for the first time separated from their parents, they are looking back a little doubtfully for the accustomed guidance. Many a man loses his way because the guide posts on which he was dependent have been removed.

"The paternal government makes children of us all!" used to be their cry. Now their inner bitterness arises from the fact that, to them, a government by themselves seems like no government at all—a feeling that may drive them back to imperialism, as it did several times in France before they finally gained confidence in themselves and lost confidence in hereditary rule.

The same will take place in art. Finding themselves deprived of the guiding hand of tradition, producers will, perhaps rightly for a time, blame their failures on the anarchy and lawlessness of present-day methods. They will revert back to the style of a Mozart, a Mendelssohn, good, safe, tillable soil, the rule of kings.

But the day when they will finally forever lose faith in such rulers is inevitable. Meantime, all sorts of vagaries are sure to arise, all sorts of complications, all sorts of prejudices. The treatment of Mme. Hempel by the reactionary press is only a symptom of the diseases through which free Germany is fated to pass. No healthy child grows up without them.

And the world must wait, be patient, and with a friendly pat on the back encourage the child to reasonable fidelity to the task at hand, safe in the belief that the country that once gave birth to the world's greatest musicians will, sooner or later, bear descendants greater even than their great forefathers.

Melchior Baker, writing on modern music in the Musical News and Herald (London), says: "We can no more foresee the ultimate benefit of our present day revolution in music than our forefathers could foretell the beneficial influence which finally resulted from the French Revolution of 1789. They saw only the horrors and extremes, we gather the fruits." Wise words!

## AMERICANIZING OUR SYMPHONIES

Now that Denver announces that it is to have a civic orchestra modeled somewhat after the pattern of the Chicago Civic Music Association's student orchestra, it will not be without interest to quote some of the press comments which followed upon the organization of the Chicago student orchestra. These press comments have been collected in the form of a small pamphlet and published by the Civic Music Association of Chicago. It is a book that ought to be widely distributed among music clubs throughout the United States and among those who are active in the advancement of American musical enterprise and development. Here are a few excerpts, including illuminating headlines:

The Chicago Daily News says: "Chicago to Revolutionize Music of U. S., says Herbert E. Hyde. Stock to Train Ensemble Players.—People who come back from Europe always talk about the superior music they heard in the cafes—the symphony orchestras that are to be listened to for a quarter in any place from a village wine restaurant to a metropolitan lodge headquarters. For the last decade a discriminating public has pointed out that orchestra music in the United States is popularly regarded as something which interferes with conversation. 'This is because we have no orchestras,' said Herbert E. Hyde, superintendent of the Civic Music Association. 'We have, of course, our leading symphonic orchestras, which are as good as and better than anything in Europe. But one orchestra, even of the caliber of the Chicago association, cannot provide music for a city like Chicago. . . . Music is perhaps one of the greatest influences in existence. Americans, particularly foreigners in America, are hungry for it. Our Civic Music Association has tried to meet this situation by spreading community singing and bringing concerts into the crowded workingmen's districts. Now we are doing something more significant than that. Chicago, in fact, is going to revolutionize the music of the country. During the war the country was brought to a full realization of its dependence upon European sources of supply for its orchestral musicians. This dependence is due chiefly to the fact that in this country there exists very little opportunity for musicians to acquire symphonic orchestral routine and experience. What we are now going to do is to provide an orchestra school. The training of the students will be under the direction of Frederick Stock. Eric Delamater will be Mr. Stock's assistant.'

The Chicago Evening Post says: "Chicago will no longer have to depend on Europe for her orchestral music," and adds that this organization is the only one of its kind ever undertaken in America. (There have been others since. Ed.) W. L. Hubbard heads his article in the Tribune: "Move to American Nation's Orchestras," and the Herald and Examiner sees in this move a means of "Creating Real American Orchestras," and says that "it is all right to talk about putting native musicians in our orchestras and killing off the foreign domination, but how are we to do that without giving our young musicians the requisite training? The patriots who believe in shortcut methods quite forget that a finished artist is not made over night."

In this same article the responsibility of the American Federation of Labor for this sudden access of patriotism is suggested. If that is a fact the Federation is to be commended. The paragraph reads: "Now that the A. F. of L. has stepped in with another 'Thou shalt not' to the effect that orchestral players for our orchestras must bear the 'made in America' stamp, it is high time we got busy."

Other papers speak in similar vein. That was late in 1919. In March, 1920, the first concert was given and W. L. Hubbard says in the Tribune: "Orchestra Hall has not held so many smiles in a long, long time as it did last night at 10:30 o'clock. The first concert of the Civic Music Student orchestra had just been completed, and the audience standing cheered the young players and their director, Frederick Stock, to the echo. . . . The concert was a surprise and delight. Of its big significance to orchestral music in Chicago, and the influence it is destined to exert throughout the United States, there is not space to write here."

Karleton Hackett in the Chicago Evening Post writes: "The orchestra was organized January 29, and that they should be able to give such a performance of Tschaikowsky's Fifth Symphony in just two months to a day did not seem possible. It showed what a wealth of raw material there is in this grimy town merely waiting a chance for development. . . . We must not forget the twenty-odd members of the union, who have been earning their living playing in the theaters, movies and such like, but who pitched in with the rest and were as gingy,

as the youngest colt or filly. The union itself has been most hearty in co-operating with this undertaking and, I believe, has made some special rulings so that its members could take advantage of this opportunity to develop their powers."

That was two years ago. Investigation now shows that this orchestra has graduated eleven players into regular symphony orchestras, and before listing these names it will be well to make one further quotation from the press reports—from the Chicago Herald and Examiner, January 28, 1920—

"The latest melting pot to be set boiling is the Students' Orchestra which came into formal organization under Frederick Stock's direction yesterday at Orchestra Hall. The Browns and the Murphys, the Scotts and the Neills were there to vie with the Haliks, the Stisks, the Zimberoffs and the Force-linniks, and every one of them enthusiastic young Americans." To some of us the Browns and the Murphys and the Scotts seem really American,—but look at the names of those who have been accepted by regular symphonies! The Chicago Symphony took Hugo Fox, bassoon; John Wessling, viola; De Caprio, clarinet; Theodore Ratzer, cello; the Minneapolis Orchestra, Harvey Mathieu, horn; the Philadelphia Orchestra, William Kruse, bassoon; the Cleveland Orchestra, Olive Woodward, viola; John Weicher, violin; Nathan Einhorn, trumpet, Philip Nemkowsky, trombone; the St. Louis Orchestra, Ben Vitto, tympani.

Is this talent, environment or habit? Probably partly habit and partly environment. In Europe, outside of Great Britain, orchestra playing is a normal profession. Over there it is usual that a man's father or grandfather or some of his relatives should be a musician. In America it is the rarest thing in the world except among these people with strange, foreign-sounding, un-English names.

We are fortunate in having such people to draw from for our orchestra material, and it is fortunate, too, that the time has now come when we are preparing to make use of this talent. Time was when even the sons of musicians from these countries of continental Europe did not take up music professionally simply because music offered so little in America and other things so much.

Now we have many orchestras and the number is increasing both of subsidized symphonies and movie symphonies. Consequently there is an increased demand for routined musicians and several organizations are offering instruction of this kind. Besides the Chicago students' orchestra there is, also in Chicago, the Bush Conservatory training school orchestra, the American Orchestral Society in New York,—and now the newly organized Denver Orchestra.

With all this we must not forget the valiant pioneers of the past who made orchestras even where there were insufficient players. We must not forget the musicians—violinists, pianists, organists—who bought and learned orchestra instruments so as to make symphony concerts possible. Many musicians in various cities did this, learning horn, bassoon, oboe, and other instruments, paying the purchase price of the instruments out of their own pockets, and giving their time for rehearsals and concerts for almost nothing. We must not forget the conductors who gave their time to making such orchestras, without any hope of suitable remuneration, who sandwiched score-study, part-correcting and propaganda in between music lessons and restaurant and theater playing,—all for art,—on more than one occasion breaking down physically under the strain.

And we must not forget that these players and conductors gracefully stepped down and relinquished their positions to routined players and conductors just as soon as it became materially possible to pay the higher wages demanded. To them the credit for our orchestral eminence in this country today. Some day their names will be given a place of honor in our musical hall of fame. They ought to be! They were musicians! They were also Americans!

## A BAD PLAN

André Gedalge has recently published a book entitled "L'Enseignement de la musique par l'éducation méthodique de l'oreille"—musical instruction by the methodical education of the ear—which contains some suggestions that will no doubt, cause controversy. The author states that care must be taken not to permit the child to associate intervals with the notes of any particular scale but always as degrees in any scale, the major third, for instance, being always associated with I-III, IV-VI, or V-VII of the major scale, i. e., any major scale.

This is not a good plan, and French musicians

have given assurance that their "solfege" does not tend to lead to this result. Intervals must be learned without any reference whatever either to scale, key or chord. The child must be taught to sing any interval anywhere, at any time, in any direction, either up or down, with any harmony. In other words, the child must learn to start from any given note and sing any required interval up or down, whether it belongs to the harmony or not. Neither key nor chord (nor any system of numerals associated with key or chord) should ever be mentioned until the child knows the intervals and can sing passages that belong to no harmony.

Musical children can be taught the intervals perfectly well as intervals if they are not confused with talk of chord and key, and we have seen French children perform extraordinary stunts, singing, at sight, passages where sharps and flats had been added throughout with complete disregard of chord and key. This sort of knowledge is possessed by all graduates of the conservatoire—it is the sort of knowledge that wins the Prix de Rome, that makes such composers as Saint-Saëns, Debussy and Ravel.

## WAGNER'S PIANO

Samuel Thompson writes to "Variations" (his letter was published in the issue of June 15) to call into question the musicianship of Cromwell Childe, who wrote the article anent the proposed importation to America of Wagner's piano, because Mr. Childe stated that "on this piano" Wagner composed some of his operas.

Mr. Thompson says: "Richard Wagner was hardly one of those composers who needed to stimulate his inspiration by calling the piano to his aid. He composed away from the instrument."

This only repeats the tradition that Bayreuth has done its best to foster, with the idea no doubt that it makes the master's achievement seem greater—still greater—than it already is (as if that were needed!). But the tradition has been amply disproved. Like nearly all great composers, Wagner composed both with and without the piano. In developing his sketches he almost always used his piano. He also thundered and hammered his new-found harmonies (discords they were called in those days) so as to frighten the neighbors, and so, indeed, that he got the reputation of being "mad" among the ignorant people who could imagine that he was engaged in the production of works destined to become immortal.

At Triebchen he played the music of the "Ring" so much that the children became familiar with some of the tunes and went about singing them at their play. More than once in his checkered career Wagner was temporarily without a piano and got himself into a highly nervous state trying to get along without it.

We all love to think of our favorite masters as being so greatly inspired that the music just poured out of them like nectar from an inexhaustible spring. But that is hardly ever the case, and those who wrote that way generally set down a great deal of music more notable for its fluency than for the depth and wealth of its inspiration and the perfection of its embellishment and development.

Of course any trained composer can write without the aid of any instrument if he wants to, and of course, too, Wagner sketched and completed much of his music in his head and put it on paper before trying it over. But he no doubt "proved" most of it before sending it to the printer—perhaps before scoring it.

After all, there have been few successful composers who did not have some knowledge of piano playing, and that fact is significant to say the least of it.

## PROFICIENT THOUGH BLIND

The extraordinary success of Michael J. Herlihy, the blind musician, who died recently at Lynn, Mass., should encourage the many other musicians who aspire to a professional career, although thus afflicted. He was born in Lynn, and at the age of seven was blinded by an explosion. Despite this handicap he studied music and became a performer on several instruments, specializing on the piano. For many years he was leader of Herlihy's Orchestra. In 1890 he made a tour of the United States as leader of the Perkins Institution for the Blind orchestra, giving concerts in all the principal cities.

The only real handicap to the blind musicians is the matter of reading printed music. That is overcome by their possession, usually, of a splendid memory, so that a piece once heard can often be played without notes. As players in dance orchestras, blind musicians should find a large field.

## VARIATIONETTES

By the Editor-in-Chief

Aboard S.S. Aquitania, June 18, 1922.

First Day—Writing is a queer business. The moment I had made up my mind to go abroad I was filled with visions of a week or so of absolute rest, free from the pen, free from music, free to enjoy air, sunshine, sleep, meals, without the urge to fill sheets of paper to keep track of the tonal news, to escape the tyranny of "press day," and the weekly drone of the managing editor's patient voice, saying quietly: "Won't you please help me out, Mr. Liebling, by getting your stuff in early?"

That used to sound to me on Saturday mornings as I imagine the jailer sounded to some prisoner during the French Revolution when he knocked at the door and announced: "Your turn, citizen."

Once aboard the lugger, the Aquitania, I was firm in my determination to adhere to the rest cure and to my regimen of total literary abstinence. I was so firm that after two hours out from port I seized pen and paper in order to make a written record of my resolve—also to jot down some impressions and ideas that had come to me, and to make comments, merely for myself, on various persons and things I had seen.

Well, here I am doing it, and no sooner do I start than the cacoethes scribendi, "the itch to write," rushes upon me. The ruling passion wins. I resolve to do "Variationettes," to make what we newspaper persons call "copy." The curse of copy is inescapable. It is a disease. Once a creator of copy, always a creator of copy. I find that the Leonard cannot change his spots. Well, so be it.

At any rate, I do not intend to speak to anybody aboard. That I have decided firmly, sternly, implacably. I shall ask to have my chair placed in a remote part of the deck, behind one of the smokestacks, perhaps.

Immediately beyond the three mile limit I have the first opportunity to make reflections upon the workings of the American prohibition law. Apparently it works abominably upon the inhabitants of our proud land when they go a-traveling. With the dry shore still plainly in sight, the majority of passengers proceeded promptly to get wet. On every side were silly men and women sipping cocktails, highballs, and champagne, grinning at one another shamefacedly, cracking stupid jests about prohibition, hypocritically belittling America, and acting for all the world like a lot of children out of school doing something particularly mischievous. The sight was nothing less than pathetic, and made one wonder whether, after all, the theory of government of the many by the few is not the right thing after all. The rank and file of our fellow creatures need paternalism. The rest are beneath it.

From the wry (not rye) faces some of the drinkers assume, and the timid way they sip I should imagine that they are taking their first liquor.

I ran across Heniot Levy, the excellent Chicago pianist and teacher. I learned with horror that his cabin is on deck A, near mine. Terrible forebodings of long musical discussions immediately beset me. I told him, liar that I am, that I was recovering from a nervous breakdown, and intended to spend my time aboard in seclusion and silence.

I have not been across the ocean for many years, and I am impressed overpoweringly by the progress which has been made in ship matters. Comfort has given way to luxury. The drawing and smoking rooms, library, garden lounges, swimming pool, service, bills-of-fare, living quarters, movie exhibitions, practice places for golf and tennis, daily news paper, radio conveniences, fresh flowers on every side, elevators to all the floors—I should say, decks—and innumerable other ingenious aids and appliances, give the passenger the feeling that he is living in a hotel and not in a ship on the high seas.

In the library there was a New York City telephone book. Not yet, but soon, so far as wireless telephoning from the ship is concerned.

On the other hand I remarked mentally, "somewhat late," when I saw in one of the bookcases Sutner's "Die Waffen Nieder" ("Arms Down"), which, I believe, received the Nobel Peace Prize some years before arms were picked up in 1914.

Facing me in the grill room is an engraving of Shakespeare.

In my cabin are Louisa and Almeida. Lest the reader misunderstand, let me hasten to add that they are lovely prints, hanging on the walls, one a pink-cheeked blonde and the other an olive-hued brunette. "We strive to please," assuredly is the Cunard motto.

In the luxurious barber shop, where all sorts of trinkets and gew-gaws are on sale, I read the printed

legend: "Take home a souvenir from the ship, or your friends will think you walked it."

We passed the Reliance, which left New York shortly before our boat. I know that Walter Rothwell is on board the Reliance. I am tempted to send him a wireless asking: "What tempo do you take in the scherzo of Beethoven's Ninth?" but I am afraid he might radio in return: "What do you advise?"

At the table I am seated with two men to whom I do not intend to speak. Placards in the smoking room warn one to look out for professional gamblers. My meal companions look a bit as though they might be card-sharers, especially the one with gold-rimmed spectacles and a ministerial air. I hardly look at them. They hardly look at me, but whether from guilt, or suspicion of me, I cannot say. Once or twice I looked up suddenly, and caught their furtive glances eying me. Immediately all three of us looked into our plates.

The ministerial one said "Good evening" at dinner. I answered, but from that instant I regarded him with blacker distrust than ever.

Second Day—An exquisite exhibition of Wedgwood pottery—held in place by wires of course—is another wonder of the Aquitania. Etchings, prints and oil paintings abound everywhere. The smoking room, in Charles II style, has not its equal for beauty or solidity in any New York club.

Art interested me only for the moment. Soon squalls appeared, the Aquitania reared and plunged appropriately, and I held to my deck-chair, melancholy, aloof, ruminative. I did get down to luncheon, but things like larded beef, pearl onions, cabbage, stewed eels, and herring, appealed to me not at all, no, not at all. I have reason to think that I am a poor sailor.

Mendelssohn's "Calm Sea and Happy Voyage" in the afternoon, so far as Father Ocean was concerned. Corresponding interest in life on the part of this scribe.

My ministerial vis-à-vis at table, Mr. Scott, as the steward calls him, asked me whether I had been in the pool on the day's run. Now I am convinced that he is one of the gamblers about whom the placards warn the passengers.

The other chap has not yet cleared himself in my eyes, the more so as he keeps up an animated and intimate conversation with Mr. Scott, whom he did not appear to know at all the first day out. By studying the passenger list and the table-chart I have been enabled to discover that the other man's name is Tangle. Scott is an American, Tangle is English. Although I am not at all interested, I have been forced to the conclusion that Tangle is a great traveler. He tells tales of marvelous adventures but he tells them in a quiet, imperturbable, typically English way. Such names as Java, Madagascar, Singapore, Buenos Aires, Tokio, Calcutta and Shanghai he throws about nonchalantly as you or I might talk about Brooklyn, New Rochelle, Decatur, Keokuk, or Staten Island. I imagine that Tangle has gambled in all sorts of climes and especially on the Pacific and South American boats. When I left the table I discovered that my gold fountain pen was gone, and I was debating in my mind whether to accuse Scott or Tangle when I found the pen in my cabin, on the floor.

The Cunard boats print a newspaper every day. In today's issue the chief items were that "Captain A. W. Stephens has made a new parachute jumping record of 24,296 feet," and that "a new French invention provides swimmers with feet resembling those of a duck." It was amusing to read that "the Ealing Council (Ealing is a London suburb) has sanctioned Saturday and Sunday evening concerts in the parks. The programs are to be rigidly censored." Censored for what? To see that the music is not too appealing to the populace?

Picking up a book at random in the library I found in it the useful information that there is a

cluster of stars known to astronomers simply as N. G. C. 7006, which is 1,300,000,000,000,000 miles distant from the earth.

Late this afternoon I was walking deck B when I was joined by an uninvited little man who kept pace with me and started an unwelcome conversation about the clouds on the horizon. "Where are you getting off?" he asked, after many other personal questions and remarks, and then he added: "I'm traveling purely for sight-seeing purposes. I've never been in Europe before. Where would you advise me to go first?" "To N. G. C. 7006," I told him.

Heniot Levy asked me solicitously today whether I felt better and I lied again, and said I felt worse.

Another fellow-passenger ventured to address me. "Do you play bridge?" he asked. "No, I play the clappers," I retorted with deliberate rudeness.

When there was music in the drawing room in the afternoon—someone was playing Debussy—I went to the after part of the boat-deck and saw Sailor Fox (134 pounds) and Sailor Harrison (132 pounds) box six fast and thoroughly delightful rounds. Sailor Fox won. Watching his skill, I thought of Alberto Jonas and his "Master School of Piano Playing" which it took him fifteen years to compile, and I was sorely puzzled to know which of the two to admire more, Fox or Jonas.

Fast passenger aeroplanes between Cherbourg and Paris now run in conjunction with the Cunard steamship service.

Several gentlemen wearing long dusters, long beards, and long side-curls, are ardent Zionites, and are going to Jerusalem to spend the rest of their days there. No one seemed anxious to stop them.

Scott invited me to a drink in the smoking room. Tangle suggested playing deck-tennis. Both invitations were refused curtly.

A stoutish old gentleman went to the chief steward and said: "Thanks for changing us to Table 36; it suits me better than the other place, but the madame won't have it all. She can't see any of the other tables from there."

Frederick Steinway is on board; he looks at me with perturbed surprise, as though he cannot quite place me. In truth, we have met only once. Guy Bates Post, the actor, stays in a corner on deck or in the drawing room. Mabel Normand, the movie star who played a role in the Taylor murder mystery at Los Angeles, does anything but stay in a corner. In the cabin next to mine a lady executes well done coloratura passages every morning at nine o'clock. I retaliate by playing loudly on my typewriter.

They have learned to make coffee on the English boats. The Aquitania has a French chef.

Third Day—Already gossip is rife on board. An old lady stopped me and said: "I hear that you are musical." "I'm sorry, but I'm afraid you mean my brother Leonard," was my method of escape.

I had a bit of fun with the "don't-know-where-to-go first" traveler. He spied me gazing over the rail and joined me. As he came near I put my hands, opera-glass fashion, to my eyes, examined the sky and the sea closely, and then announced decisively: "Well, we're on time, anyway."

It is growing a bit lonesome as the days drag on. Everyone seems to be complying with my wish, and I am being let severely alone. It even seems to me that Heniot Levy looks a bit unfriendly when he passes me. Only Scott and Tangle stay amiable, and pressing, almost obsequious. However, I am not so stupid as to be taken in by their wiles.

I noticed a very young man and a dapper and finically dressed old fellow promenading the deck together and later having a convivial highball. The old one left the room for a moment, and the steward, about to renew the order, asked: "Your father have another?" The young man laughed loudly. "He isn't my father, just a friend," he explained. Then he turned to me and whispered: "Gee! that's a good one. I never saw the old geezer until the boat pulled out. I noticed that he started right away to make up to all the pretty girls. A regular old beau. Well, I decided to cultivate him, and I've been re-



The Smoking Room

The Music Room

The Garden Lounge

ABOARD THE R. M. S. AQUITANIA

warded. I know all the good-lookers on board. You see, had I tried to meet them I would have been rejected as a flirt. But old pop, with his neat whiskers and 1847 manners, is allowed to address them, and when I venture along more or less accidentally he is forced to say 'Let me introduce my young friend,' and all that sort of rot. Do you see the idea? Clever of me, isn't it?" . . .

Conversation, as I overhear it, is divided between the weather, food, service, and the day's run. . . .

This morning one deck-stroller said to another: "They lost \$25,000,000 last year," and as I looked at the green sea and fleecy sky, and felt the fresh salt breeze, the cruel thought struck me that I wouldn't care if "they" had lost \$250,000,000 last year. . . .

From another promenader the dictum was wafted over to me: "Yes, sir, I tell you, advertising pays."

Two men stopped near me. They were discussing the silk business. "America produces every kind of silk now," I heard, "and outside of brocades, soon will be independent of Europe in our line. China, of course, still exports much silk to the United States because of cheap labor. In time artificial silk will supplant the real article. It is almost as good now. Women's hosiery keeps up the great demand for silk. The individual woman feels that she must have stockings to match all her different colored slippers. And they pay an average price of \$3.95 per pair. In former days a woman had a few pairs of hosiery at about seventy-five cents each."

If one does not wish to speak to others it is interesting at least to hear them converse among themselves. "Yes, sir," one contented looking individual held forth to a group of respectful listeners, "the insurance game never was in better shape than now. Hard times made men cautious and far-seeing. They insured for large amounts and have kept it up. I wrote one policy for one man for \$2,500,000. Why, do you know that I insured William Fox, the moving picture man, for \$1,500,000?" . . .

While I was half-dozing on the steamer-chair, a male voice reached my ear, with: "Montrez-moi des chemises" (show me some chemises). I opened my eyes and saw that the voice was reading aloud to his daughter from a little red book called "French for Daily Use." . . .

Later the chemise gentleman went away, leaving the booklet, and I looked at it. What struck me most was that it devoted eighteen pages to food and restaurants, more space than was given to anything else. "What do you think of Paris?" someone asked Alexander Lambert years ago. "I consider Paris the best restaurant in the world," was the response. . . .

My sister brought a book to the steamer when I left New York. This morning I looked at it. Of course! It is Romain Rolland's "Musical Tour Through the Land of the Past." I might as well browse through it. . . .

Far from browsing, I have been reading for hours in the most concentrated fashion. What art, what charm of style, what a dispassionate, logical mind the man possesses. You must read his chapters on Handel and Telemann (a musician whom you barely know by name, I'll wager). Rolland draws portraits of those old time masters which make them stand out as though they were of our own day. He has unearthed sidelights on Handel which no other author has mentioned. He discourses with keen insight on the manner and methods through which the Italians have kept the world in subjection to their opera, "their chief musical engine of war." He reviews a humorous musical novel by Kuhnau, published in 1700 (but not at all old-fashioned in 1922). Kuhnau tells satirically how Italian opera singers and composers vitiate real musical taste wherever they settle. His hero is Caraffa, a truly amusing scamp. . . .

Speaking of his own works, Kuhnau writes: "As for the critics, they will not spare them; but the venom of the ignorant is powerless to injure them more than a cool dew will harm ripened fruit." . . .

Of Italian opera singers: "People behave, as regards the artists who have newly arrived in a town, as they do in respect of fresh herring; everybody wants to eat them, and spends on them much more money than on the better and choicer dishes which he is accustomed to see on his table."

Caraffa has a system of concert playing which is recommended to those who are deficient in technic. "He sits at the harpsichord, plays a few insipidly correct chords as a prelude, and on the pretext that he has a cold he sets out a couple of snuff-boxes, one on either hand. When he saw difficult passages for the right hand ahead of him he quietly took snuff from the right-hand snuff-box. When the rapid passages were in the bass he took snuff from

the left-hand box; in this way the difficulties were always evaded!" . . .

Rolland's quotations of musical passages from Pepys' diary are highly diverting. Pepys, amateur virtuoso upon many instruments, and also a composer, sets down a modest apology which some other musical creators might do well to follow: "Was all day in my chamber, composing some ayres, God forgive me!" . . .

Pepys calls upon divine forbearance again when he confesses a fault which some of us will recognize as quite familiar: "God forgive me! I do still see that my nature is not to be quite conquered, but will esteem pleasure above all things, though yet in the middle of it, it has reluctance after my business, which is neglected by my following my pleasure. However, musique and women I cannot but give way to, whatever my business is."

Recently I called attention to the fact that modern England, while professing to love music, does nothing to reward its native musicians financially, and allowed Coleridge-Taylor to struggle along and die in poverty. Rolland shows that in 1660 or thereabouts, England was no different from today in that respect. He quotes a Pepys entry:

Mr. Hingston the organist . . . says many of the musicians are ready to starve, they being five years behind-hand for their wages; nay, Evens, the famous man upon the Harp, having not his equal in the world, did the other day die for mere want, and was fair to be buried at the alms of the parish, and carried to his grave in the dark at night without one link, but that Mr. Hingston met it by chance, and did give 12d. to buy two or three links. . . .

Rolland recalls also in what light even Milton regarded music, in his treatise, "On Education," when, speaking of scholars and athletic exercises, he suggests that "the interim of unsweating themselves regularly, and convenient rest before meat, may, both with profit and delight, be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music." He adds that music would be still more appropriate after eating, "to assist and cherish nature in her first concocation, and send their minds back to study in good tune and satisfaction."

"Handel had no respect whatever for the opinion of the critics."

Jommelli (in 1728): "One no longer hears the voice; the orchestra is deafening."

Composers had real honors thrust upon them in France in 1750. Hasse arrived at Paris in that year, and immediately the Dauphin requested him to write the Te Deum for the accouchement of the Dauphiness.

In 1778, Mozart writes from Paris to his father: "My hands and feet are trembling with the ardent desire to teach the French to acknowledge, esteem and fear the Germans more and ever more."

Telemann (a fascinating figure as described by Rolland) anticipates the controversy of our times by declaring about 200 years ago: "He who can benefit many does better than he who writes only for a small number. To be beneficial, one must be readily understood by all. The first law is to be simple, easy, lucid. I have always thought highly of facility. Music should not be a labour, an occult science, a sort of black magic."

Respectfully submitted to contemporary prima donnas, male and female, and to instrumental virtuosi of both sexes:

Compare with the delight which the artists of the new period derive from describing themselves, the indifference of a Bach or a Handel, who does not even reply to the series of biographical queries sent him by Mattheson. It was not that Bach and Handel were less proud than Telemann, Holzbauer and their like. They were very much prouder. But their pride was to display their art and conceal their personality. The new period no longer distinguishes one from the other. Art becomes the reflection of personality. . . .

Telemann, in 1728, founded the first musical journal published in Germany, called "Der Gerechte Musik-Meister." I feel sure that five minutes later some girl music student called him on the phone and asked him who was the greater singer, Bontempi in Dresden, or Cavalli in Munich.

Philip Emmanuel Bach reproaches Telemann for his "program music." Bach complains: "He often exceeded his aims. He was guilty of bad taste in depicting subjects which music should not describe."

Handel encountered the same criticism, in 1772, when Peter Schulz wrote of a certain immortal work: "I cannot understand how a man of Handel's talents could so far lower himself and his art as to endeavor to depict, by means of musical notes, in an oratorio on the Plagues of Egypt, the locusts hopping, the swarming of the lice and other equally disgusting things. One could not imagine a more absurd abuse of art."

Rolland remarks sagely:

All the aestheticians in the world may prove by A + B that any musical description is absurd and that Handel,

like Berlioz and Richard Strauss at a later date, sinned against good taste and against music itself; nothing can alter the fact that the "hailstorm chorus" in "Israel in Egypt" is a masterpiece, and that one could no more resist its whirlwind of sound than that of the "March of Rakoczy" or that of the battle in "Heldenlebene." But without entering upon a useless discussion (for music ignores these discussions, and the public follows suit, disregarding the disputants) what should be remarked here is that in Telemann's case the influence of France was noted in his life-time. . . .

Maybe the eighteenth century is able to explain the claue. Burney, the English historian, traveling through Italy at that time, relates that "when the Italians admire a thing they seem on the point of dying of a pleasure too great for their senses. At a concert given in Rome, in the open air, in 1758, people swooned and groaned, and cries were heard of: 'O benedetto, o che gusto, piacer di morir!' (O blessed! O what delight! One could die of the rapture!) In 1781, the Englishman, Moore, who was present at a "musical spectacle" in Rome, notes that "the public remained with folded hands and eyes half-closed, holding its breath. A young girl began to cry out, from the middle of the parterre: 'O Dio! dove sono? Il piacere mi fa morire' (O God, where am I? I am dying of delight!) Some performances were interrupted by the sobs of the audience."

And could a modern musical conservatory of the mill or factory kind, be better described than in this pen portrait which Burney draws of the Collegio di San Onofrio a Capuana, at Capua. The number of pupils varied from ninety to one hundred and fifty. They wore a white cassock and grey cymar:

On the first-floor landing a clarinet was pegging away; on the second-floor landing a horn was bellowing. In a common room seven or eight harpsichords, a still larger number of violins and some voices were performing each a different composition, while other pupils were writing. The beds served as tables for the harpsichords. In a second room the violoncellos were assembled; in a third, the flutes and oboes. The clarinets and horns had no other place than on the stairs. In the upper part of the house, and quite apart from the other children, sixteen young castrati had warmer rooms on account of the delicacy of their voices. All these little musicians were working unremittingly from rising (two hours before day-break in winter) to going to bed (about eight o'clock in the evening); they had only an hour and a half for rest and dinner and a few days' vacation in the autumn. . . .

About 1770, the city of Verona "was mad over opera," as Edmund Rolfe wrote at that period. "Opera mad," therefore, is not a phrase invented by the later press-agent.

Burney reports a very good practice in vogue at the Milan Opera when he visited it: "On the fourth floor a faro-table is kept open on either side of the building as long as the opera continues. Each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshments or for a game of cards."

Mmes. Farrar, Jeritza and others, please observe:

The gentlemen in the parterre have long sticks, with which they beat the benches as hard as they can, by way of admiration. They have colleagues in the boxes of the fifth tier, who, at this signal, throw down thousands of leaflets containing a sonnet printed in praise of the signora or the virtuoso who has just been singing. All the occupants of the boxes lean half out of them to catch these leaflets; the parterre capers about and the scene closes with a general 'Ah!' as though they were admiring a Midsummer Night bonfire."

Why not try this system in New York and Chicago? It wouldn't matter much, really:

Thus we find in the Italian public of the eighteenth century an extreme indifference to dramatic action, to the play; in this superb heedlessness of the subject they will even give the second or third act of the opera before the first when it suits some personage who cannot spend the whole evening in the theater. Don Leandro de Moratin, the Spanish poet, sees, at the opera, Dido dying on her pyre; then, in the following act, Dido comes to life again and welcomes Aeneas. . . .

Burney's estimate of the orchestra at Salzburg: "It is remarkable chiefly for its inelegance and its noise." Mozart himself wrote to his ineluctable father (July 9, 1778): "The orchestra is one of the great reasons why Salzburg is hateful to me; this court orchestra is so uncouth, so disorderly and so debauched! An honest man with decent manners cannot live with such people!"

And today they have model Mozart festivals at Salzburg.

Burney's visit to Dresden was disappointing and his description of it brings to mind vividly some of the post war European conditions of today. In 1760 Dresden had been devastated terribly by Frederick the Great and his artillery, the monuments, churches, palaces, statues, and gardens being destroyed methodically. Burney reports: "The theater was closed for reasons of economy. The band of instrumentalists, famous all over Europe, was dispersed among foreign cities. The poverty was general. Those artists who had not been dismissed were rarely paid. The greater part of the nobility and

the bourgeoisie was so poor that it could not afford to have its children taught music. But for a wretched comic opera there was no other spectacle in Dresden save that of poverty. There was the same devastation at Leipzig.

I am dizzy from reading and perhaps you are, too.

Was it a mistake, after all, to isolate myself and to shun my fellow passengers? Some of them seem quite all right, even likeable. There is much social intercourse on board. Everybody seems to have found someone else with whom to converse. I would not be averse to talking a bit and being talked to. I took up with a solid looking citizen a while ago and introduced myself by means of the subtle observation that we were having a pleasant trip. He admitted it, but when he began to explain that we were running rather slowly because of being an oil-burning vessel, and proceeded to go into details about various grades and brands of oil and their fuel capacity in relation to speed (he was an oil man, he told me) I retired again to a hermit's life.

Scott and Tangleay, still inseparable, do not seem to have snared any victims, and probably in desperation, are gambling with each other. They smile at me occasionally and twice I returned the greeting. After all, I should be polite, and I need not play cards with them.

Fourth Day—News headings in the Cunard Daily Bulletin of June 18: "A Fossil of the Tertiary Period Unearthed," "Two Thousand Year Old Jokes in Revived Greek Comedy," "Professor Petrie Discovers 4000 B. C. Statue," "Women Polo Players Four Hundred Years Ago."

Looking through my papers today I found a ticket of admission to the Second International Congress of Eugenics, dated September 22-28, 1921, and held at the New York Museum of Natural History. I gave it to the steward at table, who is something of a humorist. He glanced at it and said: "Eugenics? That has something to do with kitchen utensils, hasn't it?"

Just as I was beginning to feel like the ancient who lived on a pedestal or the man without a country, I encountered Sue Harvard, the concert soprano, who told me of her projected appearances in London and Wales, and spoke of Mr. Riker, Mr. Lucas, Mr. Schmoeger, and other MUSICAL COURIER colleagues, the mention of whose names sounded more than welcome in mid-Atlantic.

Heniot Levy also treated me nearly as an equal and held converse with me for a full ten minutes, even though we spoke only of the futility of Bolshevism and the uselessness of war.

Four young Japs sit near me on deck. A little while ago one of them came over and bowing, addressed me: "Excuse, please. My friends and I we see that you writing all time. We discuss. Mr. Yamato and I say you have sweetheart. Mr. Kasazi and his brother say you priest-minister making sermons for church. Excuse, please. We make that who wrong, buys bottle champagne for who right. Now, who right? You will excuse, please?" I explained that both sides lost and I was entitled to the champagne. They appreciated the situation and we had a long chat. They knew my friends Yamada, the composer, and Tamaki Miura, the soprano. It is wonderful how interesting people are, if only one mixes with them.

Watching deck-tennis, I found myself standing next to Scott. "Play a set?" he inquired. "With pleasure," I replied, with a degree of eagerness I had not intended to exhibit. "The loser pays for the ginger ale after the game," he added, and my heart sank into my shoes, for I felt that he would lose the first set to me and then propose to play for money stakes. Very shrewdly, however, I lost three sets in succession, and then we trooped to the smoking room for the ginger ale. "Have something stronger?" I asked. He refused, and I remembered instantly that most professional gamblers do not drink, for fear of making their hands unsteady. Scott spoke mainly of the need of progress in civil government to meet new conditions arising after the war, and also held that religion should come back into some of the power it held in former centuries. Very good camouflage for Scott, I thought.

There is a reverend gentleman among the passengers, one of those brethren who makes a specialty of being modern, advanced, liberal, a good fellow, who takes a drink, puts his arm around young girls' shoulders and sits with the men and listens to their strong talk. A most distasteful specimen, it seems to me, with no settled leanings either toward God or the devil.

The young fellow who employs the aged decoy to enlarge his circle of feminine acquaintances was pushing his fountain pen furiously. "Copying your stuff," he cried, and waved a sheet of paper at me as I passed. A small book dropped from his lap

and I picked it up. It bore the title: "What You Want to Say in French and How to Say It." The owner laughed and said: "Well, I'll tell you the truth. I'm learning some French, not much, but just enough of the useful phrases. Look here." He handed me the written sheet and I read: "Comment allez-vous?" "Venez ici," "Ce soir," "Permettez-moi," "Vous êtes très charmante," "Je vous-drais vous revoir," "Permettez-moi de vous offrir quelques refraîchissements?" "Quand faut-il nevir?"

I started to write a poem today but got no further than the opening line, "Cradled on the bosom of the restless, heaving deep," a line I liked, until suddenly there popped up the spectre of a jest from a minstrel show which Fred Wile (now a distinguished international journalist) and I had staged in the old Berlin student days—the first minstrel show ever held in Germany. Our joke ran like this:

Liebling (pointing rudely at the Prince of Pless, in the audience): "Do you see that diamond on the shirt front of His Highness?"

Wile: "Yes, I see the diamond on the shirt front of His Highness."

Liebling: "Why does that diamond remind you of a ship at sea in a storm?"

Wile: "Why does that diamond on the shirt front of the Prince of Pless remind me of a ship at sea in a storm?"

Liebling: "Yes—why does it?"

Wile: "Well, why does it?"

Liebling: "Because it is resting on the bosom of a heavy swell."

Anyway, why write poetry of my own when I can pick up a crumpled old copy of the New York Evening Sun—how good it looked to me—and come upon this, by Cyril B. Egan, and called "Dawning":

Dawning—

Clatter of a milk cart coming up the street,  
Chatter of rowdy sparrows in a neighboring tree,  
A baker's boy whistling and slamming doors,  
As he goes from house to house  
Delivering the matutinal buns and rolls—

And you and I

Alone  
On the doorstep . . .

Dawning—

And the cart and the boy have passed.  
The sparrows have become mute awhile.  
It is quite still along your little street—  
We are very much alone,  
You and I,  
In this sleeping city of six million souls.  
How glorious that we two should be so vividly, happily  
alive  
While all the world lies drowsing!

Dawning—

The sun streaking scarlet over the eastern horizon,  
The polished hand rails leading to your door  
Glimmering leadenly in the daybreak,  
A puff of breeze redolent of the river—  
Here in the first fragrant hush and coolth of the morning,  
It is dawning—  
Dawning on me that you are very near and dear . . .  
Good night, my love, good night! . . .

Everybody is talking of enjoying the smooth trip and everybody is speculating when we shall land at Cherbourg. It is always so. Forever the worm batons on the core of joy.

Looking backward often is as destructive of happiness as the forward glance. Was it not so with Mrs. Lot when she became a pillar of salt; with Orpheus and Eurydice; with Daphne when she looked rearwards at the passing Apollo, and flying from him, was turned into a tree; with Paris, safe in suave Helen's arms, letting his memory's eye go back to the curves of Oenone?

Wireless reports tell us that the Prince of Wales is expected to arrive in London on Tuesday, so it is well that I shall land in Paris that day, otherwise the double reception would be almost too much for the municipality of the English capital.

Scott revealed another of his accomplishments. He is a palmist and reads hands remarkably well, as I am told. A very useful asset in his profession, I should say.

Fifth Day—I was asked if I knew McNair Ingenuitz, the composer. That name always reminds me of Siegfried O'Houlihan. I wonder where he is, by the way.

And that reminds me, I haven't seen Tangleay about. Maybe he is doing some card-sharpening in his cabin, away from the prying eyes of the steamship officials. We are due at Cherbourg tomorrow, and only a little time is left for Tangleay and his partner in which to exercise their arts and sciences.

The concert in aid of the Seamen's Charities took place. The "Aquitania" Orchestra picked its way carefully through a long "Jewels of the Madonna" selection. Harriette Gunn Robeson gave a talk on "How to Know Yourself," and her American twang made some of my English neighbors very nervous. Heniot Levy played delightfully on a wretched

piano, Chopin's "Aeolian" and "Revolutionary" etudes and the G minor ballade. Sue Harvard sang English songs and Puccini's "Vissi d'Arte" with feeling, skill and understanding. No Carnegie Hall audience could have given her a more rousing ovation than fell to her lot in Lat. 46.04°, Long. 30.07°. Ethel Watson Usher accompanied with craftsmanship. Young Gerald Warburg, son of the well known New York banker, contributed cello solos which were tastefully performed, and the notes, too, were correct, as befits a future banking Warburg. Willie Rolls, a stunning roller skate virtuoso, did amazing things on a small platform and got so much applause that Mr. Goldblatt remarked to me: "I'll wager Heniot Levy regrets all the years he's put in at the piano." Yvette Rugel, another vaudevillian, surprised me with her fine diction and well placed voice in several inferior ditties. The collection for the seamen netted about \$500.

Entering the drawing room just before the music, I found my meal steward acting as usher. "Is this the grand concert hall?" I inquired facetiously. "Yes, sir, quite so, sir," he returned, "or, if you like, the torture chamber."

Telemann's dictum is echoed by Olin Downes (Boston Post) in a clipping which I find in my odds-and-ends portfolio. (I took it with me in case nothing happened en route to write about.) I came across this:

If music is any good it is a thing which stands comparison with every other worth while thing in the world for human interest and human value. It ought not to be looked on as something in a special shrine or temple of its own, where everybody has to take off his shoes before he can enter, where there must be no talk, least of all, laughter, where formality and respect and genuflection are the only attitudes allowed. Music to assume its true and overwhelming importance to any lover of beautiful and eloquent things must also be placed in its proper perspective with the other things in life.

If Saint-Saëns had possessed Tschaikowsky's passion—Tschaikowsky had possessed Brahms—but what a silly thought. This liner is bucking rough seas again.

As the shaky qualms continue, I have recourse again to the "grab-bag," and out comes this, by Franklin P. Adams:

#### SO SHALL IT BE

If twenty years hence you should be  
Inhabiting this sphere,  
I wish you'd do a thing for me.  
As I may not be here.

I'd have you cast an eye about  
In Art's great market place,  
And mark the men who fler and flout  
And wear a scornful face.

Interrogate these scornful men  
And you will find, I think,  
That Chaos has arrived again,  
And Art is on the blink.

The painter's queer as queer can be,  
The sculptor is as bad,  
The poet's singing off the key,  
The music-maker's mad.

Thus will they greet each rising star,  
So will they blight and blast,  
And rail against the things that are  
And harp upon the past.

These scoffers, these obstructionists,  
These fossils—who are they?  
The glad young, mad young Futurists  
Who prance around to-day.

"William Le Queux, the English author, recently completed a whole novel in the space of three weeks," states The Writer, and adds: "It probably will not be immortal." Why not? It didn't take Handel longer than that to write some of his greatest oratorios. And on occasions all of "Variationettes" has been finished in two or three hours.

Sixth Day—Sign at all the coigns of vantage: "Passengers disembarking at Cherbourg will please have all their heavy pieces of stateroom luggage ready at 10 o'clock a. m." We are in the Channel and nearing port. Vessels of every description surround us, fishing smacks, packet boats, British Navy craft, German and French bottoms (steaming unconcernedly past each other) and very faintly the English coast grows visible. The Paris bound passengers are wearing their shore clothes and do not any more look like golf and tennis players. It is the moment for the complete termination of hastily made friendships, or for the exchange of promises and cards on the part of those who plan to continue (but never do) the friendships so formed.

Sea gulls are flying about everywhere. Graceful, rhythmic, determined, they remind me of Sinding's song, "The Sea Gull." Or is it "The Eagle?" Never mind. If no one has written a song called "The Sea Gull," some one will.

"Isn't wireless wonderful?" came from a thoughtful looking old gentleman at the rail as I was peer-

ing at the deep and picturing to myself the first appearance of the fatal submarine to the doomed passengers on the Lusitania. "Some day," he went on reflectively, "they'll be directing waves from the battleships in mid-Channel that will destroy buildings in either London or Paris." "What kind of waves?" I asked. "Well—er—maybe sound waves. See what the trumpets did to the walls of Jericho." I don't believe the Jericho myth. Suppose every instrument in the world and every human voice in the world sounded C sharp at the same time. What would happen, what would fall down? Nothing, I'll warrant. But surely some critic would arise and say that the C sharp sounded a bit flat. . . .

The clever Southern girl with the bobbed hair and the Dixie accent pointed to the sea and said: "I'm jealous; those are the only permanent waves." . . .

It can't be bad to be a lighthouse keeper if only well meaning friends do not send one a phonograph or a player piano. . . .

To come back to the Jericho question. All the clocks in the world just now at noon are striking the hour, some hour, and yet nothing falls but European exchange. . . .

One traveler took with him "Aucliff's" "How to Enjoy Music," Lee's "On Listening to Music," Montagu-Nathan's "The Orchestra and How to Listen to It," Scholes' "Listener's Guide to Music" and Isaacson's "Face to Face with Great Musicians." Their owner explained: "I never had time on shore to hear or study any classical music but I made up my mind that for once I would acquaint myself with the subject and give up six days to finding out what it's all about." "Well, did you?" "I found out what those authors think about it, but I wonder whether I'll agree with them when I hear it." . . .

The dimly distant shore of France looms up. A bespectacled dame with an ecstatic expression begins to recite:

France, the bride of earthly goal,  
France, the master of her soul;  
France weaves an immortal shroud  
For heroes bloody but unbowed!  
France, the Milky Way of Glory!  
France, forever fabled story!" . . .

Everyone applauded the reciter except a hard-faced Westerner who mumbled, "France, where they put ten per cent. extra on your bill for service and then expect you to tip the waiters and maids as well." . . .

Looking at some of my fellow-voyagers I wonder why Europeans do not rig themselves up with binoculars, cameras and other explorers' paraphernalia when they land in America. . . .

It is time to disembark. The tender approaches to take us to land. Scott and Tangley are making their adieus. They are going on to Southampton. . . . They come to me. . . . We shook hands and they gave me their cards and asked for mine. I regretted that I had none, of course. As they walked away, the ship's doctor, who had been the fourth at our table, turned to me with the remark: "Delightful chaps, nicest on board."

"Do you know them well?" I inquired.

"Very; they have crossed often."

"What do they do?" this with a cynical smile.

"Oh, Scott is a United States Commissioner of Immigration, and Tangley is one of the administrators of the Rhodes Scholarship Fund at Oxford."

"All ashore for Cherbourg," came the command, and one crestfallen passenger hastened down the gangplank.

LEONARD LIEBLING.

#### NO STANDARD FOR COMPARISON

Headed for Germany for the first time in seven years, our idea is that we are going to find the Germans, musically speaking, suffering from the lack of a standard of comparison. Nothing can make more for peace than such a trip about the entire world as the Prince of Wales has just completed. He has seen everything and has a standard by which he may compare the resources of his own country with those of others. If the Kaiser had ever got across the Atlantic and had a good look over the United States of America, the chances are ten to one that he never would have started ructions, or, if he had, there would never have been any contempt for Mr. Wilson's suggestions. Had William II had personal knowledge which would have enabled him to compare the tremendous resources of the U. S. A. with his own, the conflict might have been spared. And it is the same with music. A nation that gives Reger festivals, and Bruckner festivals, and Mahler festivals, merely lacks standards of comparison or has forgotten its own. This was apparent last season, when it is an open secret that out of all the artists that came to us from Central Europe not one in ten made a success, and no larger proportion proved equal in artistic ability to artists already here.

## HIGHBROW VS. LOWBROW

The following editorial by William G. Geppert appeared in the MUSICAL COURIER EXTRA of recent date:

"Deems Taylor, the music critic of the New York World, is creating some emotion, if one may use this expression, in his reports of the musical events of the day. In last Sunday's paper Mr. Taylor deviated a little from his usual discussion, and took issue with Heywood Broun who is also a writer for the New York World but who does not confine himself to any particular branch of music, literature or other art. Mr. Broun tackles anything and writes on each topic, but talks with the same lack of authority which naturally must come when one attempts to depart from specialization in newspaper work.

"Mr. Broun stated in one of his screeds, under the heading of 'It Seems to Me' that 'no nation is ever going to grow up to art by being frightened into it.' Mr. Taylor takes issue with Mr. Broun that there is no attempt on the part of the plain people to be compelled to 'grow up to art,' also as regards his assumption that Charlie Chaplin and Harold Lloyd are purveyors of lowbrow—i. e., a popular entertainment, and that the educational films and Richard Wagner furnish the cultural atmosphere which bores the Chaplin-Lloyd fans, even though it does impress them. Mr. Broun spoke of 'sitting through' a Wagner overture and comments upon the somewhat extraordinary idea that Wagner is given to the people who go to see Charlie Chaplin and the other heroes and vampires of the movies.

"The truth of the matter is that without music, if we depart from this reference of Mr. Broun and Mr. Taylor to music in the movies, a movie would be a very dull thing indeed. Let any one attempt to sit through one of the long films as it unfolds its story to the people and see that if there were no relief presented there would be a dullness and a stupidity to the entire affair that would be anything but interesting. There must be a rest for the eye and this is given through the ear by the music.

"The exalted critic, such as Broun, seems to feel that only people without mental attainment attend the movies. This same attitude is held towards the vaudeville houses, when in truth the most intelligent audiences that we can find are in the movie houses and the vaudeville houses. Those who attend theatrical performances are below the average from a mental standpoint for it is easier to hold an audience through a rotten play than it is to hold the movie audience or the vaudeville audience through a rotten performance either on the screen or the vaudeville stage.

"We find today that good pianists are being utilized on the vaudeville stage. We find that even great artists are utilized in the movies in the statement that was made by the MUSICAL COURIER EXTRA last week that there were twenty movie houses in this country where great organs had been installed, and where the organists who operate these massive musical instruments were paid from \$10,000 to \$25,000 per year. Any one who will attend a vaudeville performance on the Keith Circuit, for illustration, or will attend one of the large movie houses that employs a great organ and an orchestra, will find on the programs the best of music. Here it may be stated with some authority, and that by one who has heard the leading orchestras of this country, that the orchestra under the leadership of Erno Rapee in the Capitol is the finest orchestra we have today in New York City, bar none, as Mr. Broun would probably expect an attendant of the vaudeville and movie exhibitions to say.

"This, in itself, indicates that the people appreciate good music even though they do not understand it technically. We have thousands upon thousands of people in this country who may be termed natural musicians, that is, who love music, and appreciate it because it is good and that goodness based upon true tone. No pianist at a vaudeville or a movie entertainment can ever 'get over' to an audience unless his piano is in tune and is a good instrument. This same applies to the singers and instrumentalists in these entertainments. It may also interest Mr. Broun to know that there are over ten musicians using Steinway concert grands on the vaudeville stage today and 'getting over' in a manner that is far more genuinely enthusiastic than when these same artists, or other great artists on the concert stage, appear before the papered houses that make up their audiences, this applying to New York in particular.

"It is a mistaken idea to think that the motion picture exhibitors really put on educational films and Wagner overtures as a sop to public taste," says Mr. Taylor, with a full appreciation of the fact that

the people who attend movies are above those who claim it is necessary to 'get down to the people.' And then continues Mr. Taylor, referring to the exhibitors: 'They know full well that even the utterest film fan would never sit through the average feature unless he were bribed into staying by hearing and seeing something interesting beforehand.'

"It is a lack of consideration as to the desires of the people at large for good music that impels some writers on the daily papers continually to encourage theatrical plays and the public amusement to 'getting down to the people.' That accounts for the many failures upon the theatrical stage of the day, to say nothing of the papering influence of the manipulations of the box office, and the high prices which do not give the public a fair and square deal. As the theatrical producers descend in the scale in this effort to 'get down to the people,' the movie houses and the vaudeville houses are ascending in the scale in the attempt to get up to the people, and in so doing are giving the people a square deal from the box office point of view.

"After forty years or more of music in this country, it can be said that today the greatest work that is being done for the advancement of music is in the movie and vaudeville houses of this country, and this through the demand of the people. The concert stage has never accomplished as much in fifty years to bring the people to an appreciation of good music as have these popular-priced places of amusement during the past decade. If some daily newspaper critics would but attend these places that they consider beneath them and study the attitude of the audiences, they would learn that the average movie and vaudeville audience is far above the intelligence of the papered houses in the concert auditoriums of even little old New York.

"There is one pianist, Huston Ray, who is booked for next season for forty-eight weeks in the Keith Circuit, who carries with him a Steinway concert grand and a Steinway concert grand Duo-Art, and with these two instruments go two men who look after them, and an advance man to herald the coming of Ray, who gives fifteen or twenty minutes of straight piano music and is considered one of the greatest headliners that we have in the vaudeville field today. Huston Ray will make his debut as a pianist on the concert stage, selecting the Hippodrome for this purpose, because he says he wants to play to the people and not to the musical nuts. He has arrived at this through his success on the vaudeville stage, and he says that the people, the masses if you please, appreciate good music far and above and beyond the people who attend the so-called highbrow musical entertainments that only gather audiences through papering the houses. He prefers to play to people who pay for what they get in the way of such entertainment, even though the prices are low, which draws the people, and he finds that the most intelligent audiences that he has played to are in the vaudeville auditoriums.

"This may also be applied to the movie houses, where the great artists of the day find that they get better recompense for appearing fifteen minutes two or three times a day and playing to audiences that have paid for their seats and have not been induced to come to hear a pianist for two hours and a half and grumble because they have had to pay carfare to get to the auditorium. The masses are the musical people of America."

#### CHARITY BEGINS AT HOME

There is a story going about in Berlin—and one hopes it is not true—that a certain baritone who has just returned from a successful and amazingly profitable season in America announced his only concert to be for the benefit of the tubercular children's homes; but that in reality he received 36,000 marks for his personal services. Indeed, another concert bureau, which offered 30,000, is said to have been refused, the prize going to the highest bidder. The concert was a great success, for the baritone is very, very popular, and if the story is true it must have made him feel particularly good to read in the papers the next day that the crowded hall permitted him to "give with full hands." There is a certain amount of Phariseism in all the charity concertizing that artists who earn their money in America do in Europe, for all that the beneficiary can gain at the present status of European exchange does not amount to more than a fraction of what one engagement brings to an artist here. But to advertise a concert as a charity and accept the lion's share of the proceeds for oneself seems to us the height of hypocrisy. But then—charity begins at home.

## A UNIQUE INSTITUTION

In the "Pop" Concerts at Symphony Hall, Boston, which have just drawn to the close of their thirty-seventh season, the Hub City can claim—probably unchallenged—an institution unique and peculiarly its own. In Europe there are similar concerts, and indeed the Boston "Pops," when started in 1884, were modelled on the Bilse Concerts at Berlin. But the summer concerts as given there now are out-of-doors, while Sir Henry Wood's popular Sunday concerts in London offer neither tables nor refreshments, although smoking is permitted at Queen's Hall. "Pop" Concerts have been attempted now and again in other cities, but without permanent success. The splendid Stadium concerts in New York are quite different in character. The Boston "Pops," with a more limited public, are likewise less serious, avoiding programs too symphonic and relegating such things as entire symphonies to the winter season.

The secret—perhaps the prime secret—of their success has been the exact blend of music, conversation and refreshment. This blend has been proportioned to a hair's breadth, so that these three elements of a good time may go blithely hand in hand, while none steps upon the toes of another. Things progress swiftly at the "Pops"; variety and gaiety abound.

On the tables, which cover the floor of Symphony Hall, are menus, with the sub-titles "To Eat," "To Drink," "To Nibble," "To Smoke." One may do all of these things, and likewise make remarks, in an undertone, without incurring disfavor from one's neighbor. For those in the balconies refreshments come with the intermissions, when they repair to the cafe or a bar-room provided for the purpose.

The highest end of the "Pops" repertory includes a movement from "Scheherazade" before a symphony of Tschaikowsky, such rhapsodies as "España," "Finlandia," Enesco's familiar one, Casella's "Italia," and such worthier overtures as those of Wagner, Weber or Mozart. The lower end of the repertory reveals the waltzes of Strauss or Waldteufel, a march now and then, an entr'acte or similar confection, even an operetta selection of the day.

Agide Jacchia, the "Pops" conductor of six seasons past, while making no revolution in the programs, has gradually wooed his public (which, it must not be forgotten, is a musically untutored public) towards the higher end of the repertory. It is surely to his credit that the public is with him to the echo and applauds the worthier music far more than the sugary kind.

Of course, the "Pops" exist primarily as a substantial boon in the general prosperity of the Boston Symphony Orchestra. They extend the contracts of the musicians ten weeks; they bring income to the budget of the orchestra, and they initiate a by no means reluctant public into the delights of symphonic music, thus opening the way to the winter concerts.

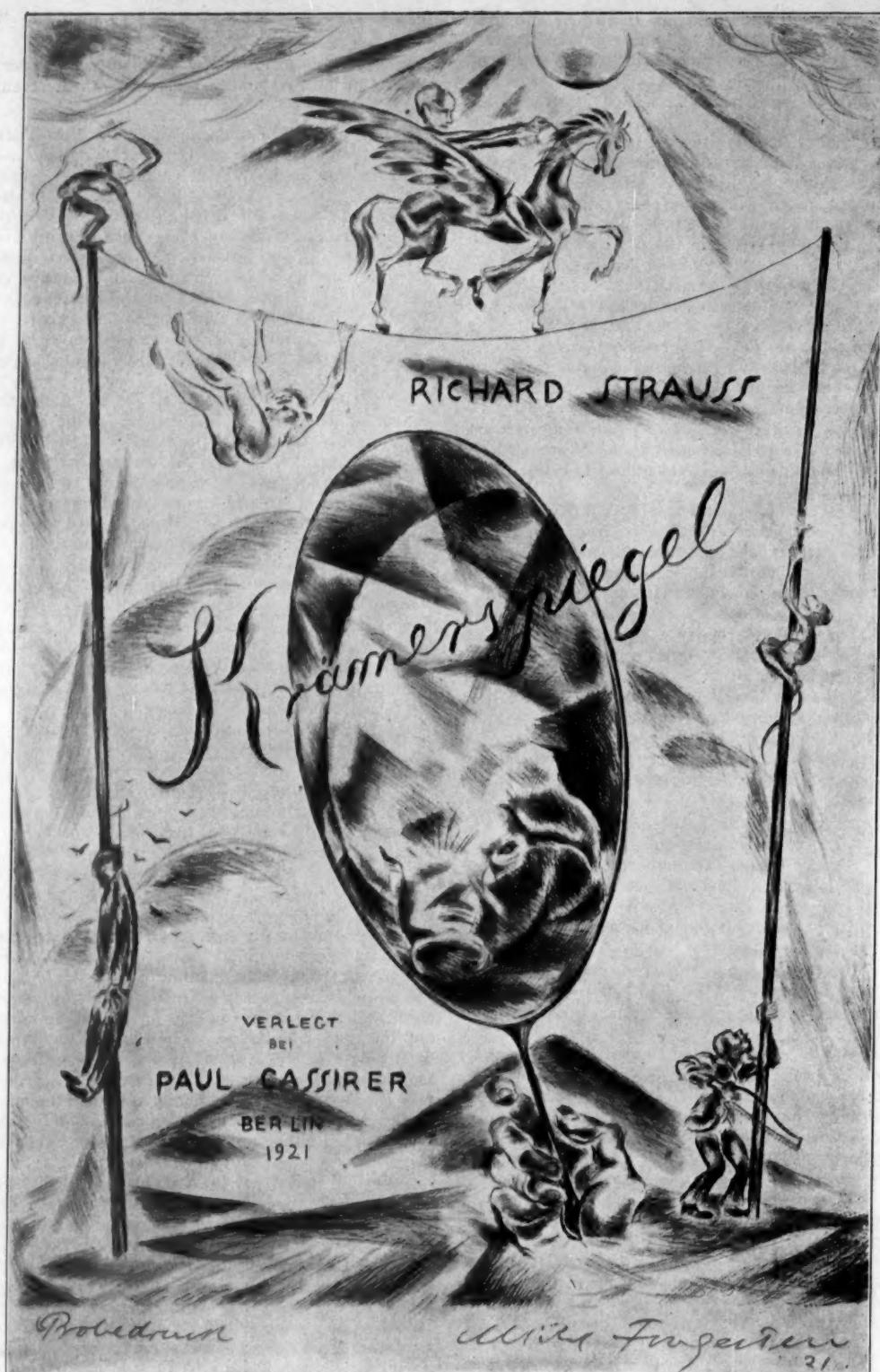
When prohibition came, many exclaimed that "Pops" without beer were inconceivable. On the contrary, the "Pops" have grown yearly in attendance and in the amount of refreshments consumed, the season just past breaking all records in these respects. So long as there is music in Boston—and Boston is more eager for music than ever—winter symphony concerts will resolve annually into summer "Pops."

## WELCOME NEWS

The recent announcement from Chicago of Richard Hageman's appointment to the post of Associate Musical Director of the Civic Opera will be received as a bit of singularly welcome news by all who know his ability, efficiency and sterling musicianship. Mr. Hageman was one of the conductors at the New York Metropolitan for thirteen years, and has conducted also a number of seasons at Ravinia Park. During his long stay in America he has become thoroughly Americanized and is in sympathy with American ideals. The selection is a good one, and the MUSICAL COURIER congratulates the Chicago opera as well as Mr. Hageman. Incidentally, Mr. Hageman will continue teaching at the Chicago Musical College when he is not occupied with the affairs of the Chicago Opera. He will be a member of the Summer Master School, besides being able to teach at various times during the winter.

## TO MARS

A managerial friend of ours says that as soon as wireless contact with Mars is established he intends to radio there: "Does grand opera pay with you folks, and how do you do it? Answer paid."



TITLE PAGE OF RICHARD STRAUSS' "KRAMERSPIEGEL" ("THE TRADESMAN'S MIRROR")  
Original etching by Michel Fingesten. Only 120 copies of the work were struck off, each page in facsimile autograph and decorated by Fingesten. Each copy is autographed by composer and artist. Reproduced in the MUSICAL COURIER by special permission of the artist.

## WEINGARTNER CONDUCTS WITH TREMENDOUS SUCCESS A GERMAN "RHEINGOLD" WITHOUT CUTS

Buenos Aires, June 10.—It is now nearly ten years since "Rheingold" has been given at the Colon, and it was with great interest that the reappearance of this opera was greeted. The predominant feature of interest of this year's "Rheingold" was the fact that it was sung in the composer's tongue and conducted by a true Wagnerian. The performance was a masterpiece from all points of view and it would be hard and perhaps unfair to give preference to any one artist, as all were excellent in their particular roles.

Perhaps the lion's share of the success was again due to the masterful baton of Weingartner, who wrought wonders with his orchestra, which followed every indication and movement of the master's baton to the most minute detail. Weingartner presented Wagner's great work in a manner quite unknown so far down in this clime, and the glorious and majestic music of Wagner rolled forth in ever increasing and unceasing volume.

It was also interesting on this occasion to note that "Rheingold" had not been put to the vile scissors and presented with cuts so as to disfigure the work completely, as has been the case with all Italian performances of Wagner's operas on previous occasions. The effect of the wonderful "Rheingold" music upon the public was a deep and moving one, and all during the evening the audience listened religiously to the overpowering, godly music.

The artists, who were all Germans, rivaled with the orchestra in their vocal brilliance and histrionic powers. Perhaps the most notable figure of the evening was the fine Wotan of the baritone, Emil Schipper, who portrayed a majestic and philosophical god of gods. All his movements and actions were godly and he impressed deeply with the

serenity in which he portrayed the role. Vocally he pleased as much as he did histrionically. His baritone voice is a powerful one, of great range and depth of which the schooling is well nigh perfect; the timbre is entirely even in the whole of his register. The impression he left as Wotan will forever remain for those who had the fortune to hear him.

Next in order, and by no means less in brilliance, came the Loge of Kirchoff, who gave a vivid impersonation of the God of Fire and astonished and astounded with the various phases of his role so new to the people down here. His singing was brilliant and his voice seems to have become more settled now and more accustomed to the acoustics of the Colon since his first appearance.

Bechstein, as Mime, was excellent both vocally and histrionically, and he portrayed truly and most realistically the Nibelungen spirit of the underworld. Bandler, as Alberich, sang extremely well and acted the part with forceful malice. The parts of the Rhine maidens were sung enchantingly well by Lotte Lehmann, Elen Hirn and Maria Deimann, Alice Mertens, as Fricka, showed considerable vocal talent, and the Erds of Weigert was also sung in correct manner.

The mise en scene was sumptuous and completely new, with all the modern stage tricks and mechanical appliances to give the most perfect results in deluding the ocular nerve.

The remaining parts of the "Ring" will follow shortly, and it is with great satisfaction and praise that these performances will be met.

No Wagnerian opera has ever been staged before at the Colon without cuts, and so now the public realizes more

completely the depth and beauty of the great master's works when they are sung and presented with the Bayreuth tradition strictly adhered to.

"Rheingold" opens a new chapter for the Colon with the entire and undisputed success it received at the hands of the enthusiastic public and press alike. K. H. STOTTNER.

## REVIEWS AND NEW MUSIC

(Composers' Music Corporation)

## "WHY?"

A brilliant piano composition by Selim Palmgren. Of the five or six newest publications by this composer, "Why?" is by far the most suitable for the recital program. It requires technic, musicianship and artistry to master this effective piece. Mr. Palmgren has created a motif with which he begins the number, evidently asking the question. The music floats along in a lovely melodious fashion, introducing some graceful cadenzas which are interspersed with a melody decidedly Hungarian in atmosphere. The composition dashes along gaily and ends most unexpectedly in an unfinished chord. If comparisons are in order, this particular selection could be called Debussy-esque in tone color. A number that could be used by an artist on any program.

(G. Schirmer, Inc.)

## "PEASANT'S SONG"

by Grieg, and transcribed for the organ by Orville A. Lindquist. A short number and effectively arranged. The original composition lends itself effectively to the organ arrangement.

## "CHORALE"

"Gedanken voll ich wandere," another of the same series of transcriptions by Mr. Lindquist for the organ from another of Grieg's well known selections. It is a beautiful number, but requires a most discriminating audience to appreciate not only the difficulty of the arrangement, but also the Grieg music itself.

## "NOCTURNIE"

is decidedly the most difficult in arrangement of the three numbers. It is very well worked out and would prove an excellent selection at any organ recital. All three have just been published.

## "AT THE CLOSE OF DAY"

Song for the medium voice, by Katheryn Thomas Whitfield, to words by Mary H. Willis. A very good song for the recital program. The setting has considerable originality and quite a bit could be made out of it. The composer has shown great consideration for the voice.

## "THREE SONGS"

by Paul Ardayne for the high voice. They are totally unlike. The first one, "Agamede's Song," has the greatest possibilities. There are some peculiar intervals and arrangements in the setting, but that hardly offsets the gloominess of the poem by Arthur Upson. The second one, "Love's Island," is a dainty little encore number that is rather effective, and the verse by Ian Oliver, translated from the Japanese of Doku-ru, is most unusual. The last one, "Had I a Golden Pound to Spend," is a foolish little encore number without any particular value.

(Kursteiner &amp; Rice, New York)

## "IT IS WRITTEN"

A dramatic song by Jean Paul Kursteiner. This selection is written especially for the artist or an artist pupil. The musical setting is difficult and the voice part so detached that no one but a serious musician would dare attempt it. The composition opens with eighteen bars for the piano, composed of difficult chords peculiarly arranged. The voice part begins against this dissonance and continues for several bars before the composer develops some harmonious phrases that support the voice. With the introducing of a new key, the composition seems to quiet down and works to a good climax. At this point a melody is introduced and it is so sincere that it makes a glaring contrast for the opening passages, and from that moment on until the last phrases Mr. Kursteiner has written a lovely song. There is an anti-climax in which he lapses again into the discord and the song ends in this manner. The words are rather good and are not difficult to sing. They are arranged by the composer from Martin's translation of an Horatian ode. This composer has numerous compositions to his credit and some are well known, and the success of this newest selection will depend entirely on the artists who introduce it to the musical public.

## NEW MUSIC

## J. Fischer &amp; Brother, New York

"SIX FIRST GRADE COMPOSITIONS," by Theodore Dutton. Each little number is published separately, with large notes. The melody tells a story thereby creating interest in the child mind at once. A teaching set that can be combined with the various methods taught today.

## Clayton F. Summy Company, Chicago

"FOUND IN GRANDMOTHER'S ATTIC." A set of easy pieces for piano, by Jessie L. Gaynor. Twelve short studies for second grade work, in one volume. These are especially desirable as teaching material. The teacher should explain the old attic where the cradle, spinning wheel, the hunting horn, the old fashioned dress and slippers can be found, each with its little descriptive melody. All this makes the little tots love to practice, so that their music lessons are fascinating and not hard work.

"THE MASK BALL." Twelve short studies for the piano by M. Jennette Loudon. Carefully arranged for future octave practice. It is absolutely necessary that young students be taught this free use of the arms before they can possibly master the octave study that must be developed. These exercises are short descriptive pieces in sixths and thirds, written to create a flexible wrist and arm. They should be taught with second and third grade study, depending on the development of the individual pupil. Highly recommended.

"THE TREE TOAD," a reading to music by Mary Wyman Williams with poem by James Whitcomb Riley. The setting is descriptive. Very good of its kind.

## Composers' Music Corporation, New York

"HYMN OF PRAISE," a composition for the piano by Selim Palmgren. Short teaching number for advanced students. It is not difficult but the pupil should have good technic to get an effect with this melody in broken chords.

"ETUDE," another study by the same composer, Selim Palmgren. Practice in rhythm and accent, with two against three in the left hand.

## Oliver Ditson Company, Boston

"FORTY DAILY EXERCISES," a new edition of the famous Carl Czerny exercises. Convenient size and printed well.

## Sam Fox Publishing Company, Cleveland

"ORIGINAL COMPOSITIONS FOR THE GRAND ORGAN," by Floyd J. St. Clair. A collection in four volumes, with three compositions to each book, in a new and revised edition. Attractively published. A good collection that should supply a need.

"ONLY A SMILE," a chorus for mixed voices by J. S. Zamecnik. Words are by Eldred Edison. Nicely arranged number, of the popular type.

"SHIPS O' DREAMS," also a chorus for mixed voices, by Herbert Francis. Arranged from a song of the same name for all voices and combinations.

## Hodgdon Music Company, Los Angeles

"LOVE, HEART OF YOUTH," musical setting by Francis M. Paine to words by John Proctor Mills. A short encore song. A little old fashioned in its construction, still it has a melody and is easy to sing.

## SUMMER DIRECTORY

## A

Adler, Clarence	Lynn, Mass.
Akimoff, Alexander	Merriwold Park, N. Y.
Aldo, Frances	Europe
Althouse, Paul	Honolulu
Arden, Cecil	Europe
Arens, F. X.	Portland, Ore.
Auer, Leopold	Lake George, N. Y.
Axman, Gladys	Europe

## B

Bachaus, Wilhelm	Goteborg, Sweden
Backer, Emil D.	New Ulm, Minn.
Balaban, Eva	Europe
Bang-Hoehn, Maia	Scotia, N. Y.
Barker, Mary E.	Babylon, L. I.
Bartik, Ottokar	Prague, Czechoslovakia
Bauer, Harold	Europe
Bentley, William F.	Charlevoix, Mich.
Bergollo, Mabel Phipps	Cape Cod, Mass.
Biffin, Mary	Jefferson, Mass.
Blackman, Charlotte L.	Norwich, Conn.
Bloch, Mr. and Mrs. Alexander	Lake George, N. Y.
Bloomfield-Zeisler, Fannie	Europe
Bodanzky, Artur	North Long Branch, N. J.
Bonime, Joseph	Europe
Bori, Lucrezia	Europe
Bos, Coenraad V.	Los Angeles, Cal.
Boskho, Nathalie	Los Angeles, Cal.
Boskho, Victoria	Hollis, L. I.
Bourdon, Louis H.	Sainte-Agathe des Monts, P. Q., Canada
Bradley, Grace	Chicago, Ill.
Brady, William S.	Easthampton, L. I.
Bready, Mrs. George Lee	Blue Ridge Summit, Pa.
Breneman, Karl	Woodstock, N. Y.
Britt, Horace	Rosendale, N. Y.
Brooks-Ottetking, Hanna	College Camp, Wis.
Brown, Mary Houghton	Europe
Burgin, Richard	Italy
Buzzi-Pecchia, G.	Ravinia Park, Ill.

## C

Calve, Emma	Europe
Campbell, Gordon	Europe
Case, Anna	Europe
Caselotti, G. H.	Bridgeport, Conn.
Casini, Gutta	Hannover, Germany
Cathcart, Jane R.	Lake George, N. Y.
Cavee, David, Jr.	Kennebunk Beach, Me.
Chamfie, Mario	Ravinia Park, Ill.
Chapman, Mr., and Mr. William Rogers	Shelburne, Vt.
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Church, Frank M.	Sandusky, Ohio
Clemens, Clara	Europe
Cooley, Carlton	Philadelphia, Pa.
Coolidge, Elizabeth S.	Europe
Conrad, Henrietta	Europe
Coppicus, F. C.	Niantic, Conn.
Cornell, A. V.	Hannibal, N. Y.
Cottlow, Augusta	Los Angeles, Cal.
Cox, Ralph	Kaltbad, Switzerland
Crespi, Valentine	Italy
Crini, Giulio	Rome, Italy
Curci, Gennaro M.	

## D

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Dambmann, Emma A.	Shelter Harbor, R. I.
Dambro, Maurice	Europe
Damon, Inez Field	North Adams, Mass.
David, Annie Louise	Seattle, Wash.
David, Ross	Waterford, Conn.
Davies, Clara Novello	London, England
De Gomez, Victor	Quebec, Canada
De Sales, Regis	Paris, France
De Wolf Lewis Goldina	Newport, N. J.
Dickinson, Clarence	Europe
Dilling, Mildred	Harrison, Me.
Dillon, Enrico Clay	Europe
Dua, Esther Harris	Portland, Ore.
Dua, A. G.	Paris, France
Dunning, Carrie Louise	Chicago, Ill.
Dux, Claire	Europe

## E

Easton, Florence	Europe
Edlin, Louis	Europe
Evans, F. Shaefer	Bedford Springs, Pa.

## F

Farnam, Lynnwood	Dunham, P. Q., Canada
Farnam, Margaret	Blue Hill, Me.
Federlein, G. H.	Lake Bonaparte, N. Y.
Fielder, Arthur	Europe
Fife, William D.	Europe
Fischer, Adelaide	Europe
Fischer, Elsa	Lake Bonaparte, N. Y.
Flaschner, Otto	Hawthorne, N. Y.
Flonzaley Quartet	Europe
Foster, Frances	Europe
Foster, Kingsbury	Dartmouth, N. S., Canada
Fox, Felix	Derby, Vt.
Frank, Ethel	Stonington, Conn.
Friedberg, Carl	Europe
Priaca, Alice	San Francisco, Cal.

## G

Gabrilowitsch, Ossip	Europe
Gadski, Johanna	Germany
Gallo, Fortune	Europe
Ganz, Rudolph	Europe
Garden, Mary	Europe
Gatti-Casazza, Giulio	Europe
Gehrkens, Prof. Karl W.	Europe
Gentle, Alice	Europe
Gerhardt, Elena	Europe
Gescheidt, Adelaide	Europe
Gigli, Beniamino	Lincolnville Beach, Me.
Gilberte, Hallet	Bradley Beach, N. J.
Gillespie, Claire M.	Philadelphia, Pa.
Ginrich, Lillian	South America
Godowsky, Leopold	West End, N. J.
Golibart, Victor	London, England
Goodson, Katharine	Europe
Gordon, Jeanne	Chicago, Ill.
Grainger, Percy	Athens, Ga.
Granberry, George Folsom	Kent's Hill, Me.
Greene, Walter	Lake George, N. Y.
Grow, Ethel	Honolulu
Gruen, Rudolf	Europe
Grupe, Paulo	Europe
Guard, William G.	Europe
Gunn, Alexander	Europe

## H

Hackett, Mr. and Mrs. Arthur	Alton, N. H.
Hackett, Charles	Paris, France
Haensel, Fitzhugh	Europe
Hannan, George	Lake Placid, N. Y.
Hannan, Ellis Clark	Rockland, Me.
Hargreaves, Randall	Europe
Harling, W. Franke	Europe
Harris, Victor	Europe
Harrison-Irvine, Mrs. J.	Easthampton, L. I.
Hartmann, Arthur	Europe
Hay, Lulu D.	Bay View, Mich.
Havens, Raymond	Europe
Hayes, Roland	Cincinnati, Ohio
Heckle, Emma	Europe
Heifetz, Jascha	Paris
Hempel, Frieda	France
Henry, Harold	Paris
Hermann, Emil	Europe
Herzog, Sigmund	Lake Placid, N. Y.
Hess, Myra	Europe
Hill, Jessie Fenner	Averill Park, N. Y.
Hirst, Minette	Paris, France
Holman, Joseph	Columbus, Ga.
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Huberman, Bronislav	Lake Placid, N. Y.
Huhn, Bruno	Easthampton, L. I.
Hurlbut, Harold	Leiston, Idaho
Hutcheson, Ernest	Chautauqua, N. Y.
Hus, Mr. and Mrs. Henry	Diamond Point, N. Y.

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Jacobi, Frederic	Surrey, Maine
Jones, Alberto	Berlin, Germany
Jones, W. Bridge	Gilam, N. H.
Josten, Werner	Blue Hill, Me.
Jung, Rudolf	Spiez, Switzerland

## K

Kaufmann, Minna	Berlin, Germany
Kelly, Edgar Stillman	Europe
Kelly, Mr. and Mrs. Thomas James	Little Boar's Head, N. H.
Kilbomsky, Sergei	Seattle, Wash.
Kindler, Hans	Europe
Kinney, Charles D.	Katthad, Switzerland
Kirk-Schreider, Mrs.	Munich, Germany
Knoech, Ernst	South America
Kraupfer, Walter	Chicago, Ill.
Kochanski, Paul	Pittsfield, Mass.
Konecny, Josef	Meredith, N. H.
Kortschak, Hugo	Scranton, Pa.
Kriens, Christian	Lumberly, Pa.
Kruze, Leone	Europe
Kuns, Vada Dilling	Europe

## L

La Charme, Maud	Paris, France
La Motte, Georgette	Stockbridge, Mass.
Land, Harold	Santa Monica, Cal.
Lankow, Edward	Europe
Lappas, Uly	

## MME. NIESSEN-STONE SAILS FOR GERMANY WITH MANY PLEASANT MEMORIES OF HER LONG STAY IN AMERICA

Although Returning to Her Family Abroad, She Is Leaving, She Declares, with a Rather Heavy Heart—Will Continue to Teach Abroad—Enthusiastic About America and Her Pupils Here

When Matja Niessen-Stone sailed for Germany on May 6 she did so with rather a heavy heart. True, she was returning to her family in Berlin and was going to take

my concert work. Some of my American pupils are coming over to study with me and I shall be in a position to help them with their European appearances. When a pupil of mine makes her debut at the Metropolitan, I shall hope to return to New York for a visit."

Mme. Stone spoke enthusiastically of the many wonderful times she had had here. While she has come in contact with some ungrateful pupils—as most teachers do—she found much appreciation and loyalty among her followers. As a member of the Metropolitan Opera Company from 1908-1911, when she sang principal roles, she recalled her memorable associations with such artists as Toscanini, Mahler, Amato, Caruso, Sembrich, Gadski and Bonci. Those years at the Metropolitan were a source of great inspiration to her later years of teaching. From 1905 (when she came to America) to 1914, Mme. Stone was associated with the Institute of Musical Art, and as a concert artist she also won favor and many friends in such cities as New York, Chicago, Philadelphia and San Francisco.

Mme. Stone's pupils, among them Marguerite Namara, Agnes Robinson-Ruisi, Maria Winetzkaja and Elsie Diermer, have in turn achieved success in both opera and concert. In her new surroundings abroad, Mme. Stone is bound to have an influence for good upon those who come in contact with her. Those who have been left behind can only wish her everything that she herself would hope for, and wait for the time—may it be soon!—when she will decide, perhaps, to spend a few months of each year back in America.

J. V.

### Rabinoff to Present Oda Slobodskaja Here

A new Russian soprano, Oda Slobodskaja, will be introduced to America next autumn by Max Rabinoff, as alternate solo artist with Nina Koshetz to tour the country



MATJA NIESSEN-STONE

up again her own recital work, which continuous teaching in New York had interrupted. But Mme. Stone took with her the memory of many pleasant happenings that had occurred while she had been a resident of New York for seventeen years.

"I shall miss many things in America, but I suppose other happiness I shall find in exchange," said this delightful and great-hearted artist. "If it had not been for my dear family abroad and how little I see of them, I should not have decided to pull up stakes in America for good. My boy I only saw summers, but now it will be different. He is in London and can make the trip to Germany by aeroplane in three hours. Yes, after careful consideration I felt it was the right thing to do.

"While I loved my teaching and have had some delightful pupils whom I shall be sorry to leave behind, I had very little pleasure of my own. From morning to night I taught, and as a result I had no time to devote to my own singing. In Germany I will be comfortably off and will not need to work so hard and therefore able to resume



Photo by Frank  
ODA SLOBODSKAJA,  
soprano, formerly of the Imperial Opera of Petrograd, who  
will appear as soloist with the Ukrainian National Chorus.

in conjunction with the Ukrainian National Chorus. News of Mme. Slobodskaja's "sensational success" has just reached this country by cable from Paris where she created the leading soprano role in Stravinsky's new opera, "Marva."

Slobodskaja is a dramatic soprano from what was formerly the Imperial Opera at Petrograd, and since her forced absence from Russia she has been winning success both in recital and in opera in Europe. Berlin, a year ago, said of her: "Her reception was a triumph and we can only hope that her forced stay abroad will obtain for her the European fame that she deserves."

A singer by the grace of God, they call her. Yet with all her dramatic power, the sweet beauty of a lovely voice haunts the memory for its remarkable pianissimo effects. Seldom does one hear such variety and beauty in soft singing. It is spiritual, pervading, coming sometimes like a murmur from between almost closed teeth, or again rising to marvelous strength that thrills with its dramatic power or grips one with its infinite pathos.

Strange combination it is of vocal facility and beauty, with intensity of meaning, that has made her opera roles vivid. In songs of the early Russian Glinka, with the romantic Tchaikowsky or the temperamental Rimsky-Korsakoff, this singer has been listened to with pleasure by critical concert audiences of Europe.

"What shall we say about this artist, who is a singer by God's grace," writes one Berlin critic. "Shall we say that she has an exceptionally beautiful voice in point of softness and tone? That her diction is perfect with an extraordinary knowledge of putting forth her natural vocal gifts? That her musical instinct prompts her to sing the natural musical phrase and that her inborn temperament given her the possibility of being lifted to highest pathos? On the whole, the impression you receive is one of artistic completeness and perfection."

"That voice of Slobodskaja!" writes another. "It is like ripe fruit—I have seldom heard more lovely singing."

Yeatman Griffith Artist Scores Success as  
Festival Artist



MILDRED BRYARS,

contralto. Miss Bryars, whose season has been a very successful one, scored most favorably at the following festivals: Maine Festival, Portland and Bangor; Canadian Festival, Hamilton, Ont., and Toronto; Handel Festival, Allentown, Pa., and the Newark Festival, Newark, N. J. In each of these cities the press was unanimous in its praise of the young artist, and her well booked season of 1922-23 includes a number of re-engagements. Yeatman Griffith has been Miss Bryars' sole singing master for the past four seasons, she having made her debut from that studio.

Slobodskaja also sings Bach and Handel, but it is in her native music that Mr. Rabinoff will present her, for with such solo artists and the unusual Ukrainian National Chorus—each presenting half of the program—he designs to give, in this single concert program, a composite of Russian vocal art to America.

It will mean a wealth of music literature too. America reacts with enthusiasm to the Russian spirit in art, in the realm of orchestral music its broad surging rhythm finds a responsive chord in this young world of ours. But Russian vocal art, two phases of it in a single program, will be a fresh artistic experience for us.

Here will be the songs and opera arias of the great Russian composers and a choral folk-music, new to us, set by a master hand at adaptation and composition, Alexander Koshetz, conductor-composer of the Ukrainian National Chorus, and sung by a group of trained voices picturesquely styled a "human orchestra."

Mr. Rabinoff, in presenting Mme. Slobodskaja and Mme. Koshetz as solo artists with the Ukrainian National Chorus, will give an unusually comprehensive art expression of this intensely musical Russia.

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## MORE QUESTIONS

ANSWERED BY

## VOICE EDUCATION

BY

ELEANOR McLELLAN

"Maker of Singers"

Do You Know

- The requirements for a successful career?
- What makes a voice sound large near by but lacking in carrying quality at a distance?
- Why few singers are successful?
- Why many soprano voices sound thin and squeaky?
- Why alto voices often sound hollow and "whoopy"?
- The art of combining technique and interpretation?
- Why a voice sounds "bleaty" or "yelly"?
- Why many voices last but a short time?
- That uncontrolled emotions affect voice technic?
- That it is possible to have a resonance which is not jammed, pinched or forced?
- That dieting affects the breathing?
- That there is a science of deep breath taking and breath control?
- Why many voices sound too high or too low?

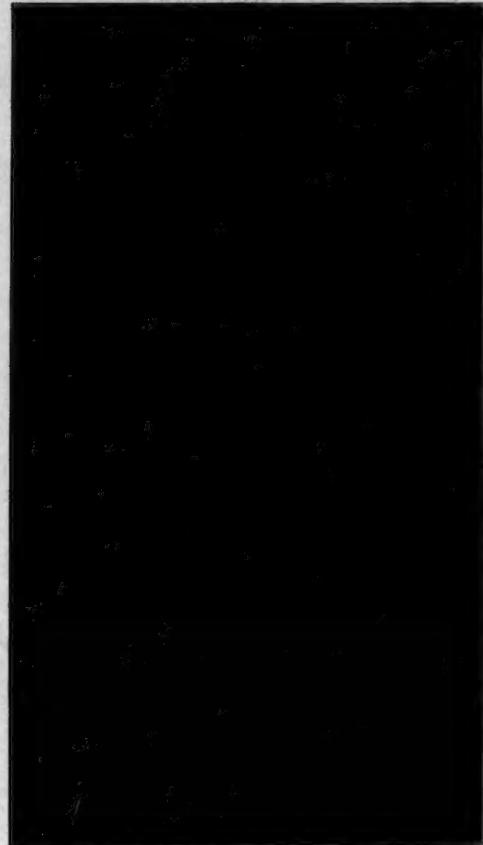
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**Estelle Ashton Sparks a Thorough Musician**

There are few vocal teachers so thoroughly equipped and so interested in their work as Estelle Ashton Sparks, whose studio in the Metropolitan Opera House building, New York, was a beehive of activity during the past season.

Miss Sparks is a musician by birth, education and natural inclination. She has always been a musician; when too young to sit at the piano she sang for church entertainments. A remarkable aptitude for the piano led her father,



**ESTELLE ASHTON SPARKS,**  
dramatic soprano and teacher of singing.

Peter Bogart Sparks (one of America's highly respected musicians), to train her to become a concert pianist. She is a brilliant player. Had her friends not discovered in her a beautiful voice, she might today have become a piano virtuoso.

Miss Sparks is a musician of extraordinary attainments; her training has been received entirely in this country, in New York City. She is an American of Americans, although English on her maternal side. Her father traces his ancestry back to the Huguenots who settled New Rochelle and to the early Dutch settlers of New Amsterdam. The first white child born on this island is in direct descent. Miss Sparks is eligible for membership in the Holland Dames Society, the Colonial Dames, the Daughters of the Revolution and the Daughters of 1812. She is a member of the D. A. R. and of the Drama Comedy Club of New York. She is also the director of the Debussy Choral Club which for the past three years has been doing artistic work in chorus singing.

Miss Sparks has the voice, the dramatic ability and personality to become a public singer. Her vocal teachers destined her for a career in the Wagner operas. Her plans were perfected to go abroad for the necessary stage experience and to perfect the languages when the world war broke out. This prompted Miss Sparks to turn her attention to teaching, temporarily as she thought, but her success in this work, together with her natural aptitude and love for it, threaten to make it her life work, unless her friends can persuade her to postpone the teaching for a few years and make use of her gifts of voice and art.

Miss Sparks has sung with pronounced success at many public and private concerts and musicales, always receiving flattering comments from critics who invariably draw attention to her beautiful voice as well as her musically and artistic interpretations. On the other hand, her pupils beseech her not to desert them. She finds an absorbing interest in bringing out unsuspected ability, in developing voices to become more than expectations had dared dream of, and in awakening artistic consciences that otherwise might have lain dormant forever. To hear some of Miss Sparks' first year pupils is to doubt the evidences of one's own senses, so much like artists do they sing. Her marked success in this field is probably due to the fact that she has so thoroughly equipped herself; music is second nature to her, and her own voice is under perfect control. She teaches not only by precept but also by example.

**Activities of A. Russ Patterson Artists**

Janet Watts, lyric coloratura soprano, has been engaged as soloist at the Calvary M. E. Church, New York City, for the coming year. Lenore Van Blerkom, dramatic soprano, was soloist at the annual luncheon of the Riverside Delphian Club, Hotel Astor, May 31, and met with great success. Edward Beckman, robust tenor, has been meeting with success in the concert field, having been engaged for four different church concerts in June—Kent Street Reformed Church, Brooklyn, June 1; Lutheran Church of the Advent, Flatbush, June 6; First Lutheran Church, Stamford, Conn., June 9, and First Lutheran Church, Newark, N. J., June 14. Alice Sanford Jones, lyric soprano, has been re-engaged as head of the vocal department of Sweet Briar College, Va., and after a summer of study with Mr. Patterson will resume her work at the college. Besides her teaching and recitals in

**MUSICAL COURIER**

the college, Miss Jones has been engaged to give a number of recitals in various cities through the South.

Mildred Newman, lyric soprano, was engaged as soloist for the thirty-fifth anniversary of the Arcturus Chapter of the Eastern Star on June 15. Rose Dreeben, lyric soprano, sang at a concert for the benefit of the fund for the relief of men of letters and scientists in Russia June 28, at the home of Nina Koshetz.

Mr. Patterson is having a very busy summer, during which he is planning a number of studio recitals. A.

**Fusons End Busy Season with Western Tour**

Ethel Wright Fuson, contralto, and Thomas Fuson, tenor, both of whom are steadily growing in popularity, closed a busy season June 25 and started west on a combined pleasure and concert tour of six weeks. They will have concerts in Wisconsin, Iowa and Nebraska, and will visit Denver, returning to New York in August. During May and June Mr. and Mrs. Fuson appeared jointly in Greenwich, Conn.; Englewood, N. J.; Staten Island, New York, and Montclair, N. J., and June 16 they sang preceding Governor Edwards' speech dedicating the new Belmont Theater in Montclair, N. J.

Mr. Fuson appeared as soloist with the Musical Art Society at Morris Plains, N. J., May 26, and on June 11 as soloist in a special program of sacred music at St. Peter's Episcopal Church in Morristown, N. J. May 28 Mme. Fuson substituted for Florence Mulford at a concert in Staten Island. Mr. Fuson's voice was broadcasted from WJZ station, Newark, N. J., June 28.

**Oskar Rust Pupil in Fine Recital**

Oskar Rust, violin teacher of Little Rock, Ark., presented his pupil, Sister M. Celestine Uptmoor, in a violin recital at the Saint Scholastica Convent, Shoal Creek, Ark., June 28. One hundred and eighty-five Sisters and twenty-six priests of the district of the Order of Saint Benedict and the Bishop of the diocese attended.

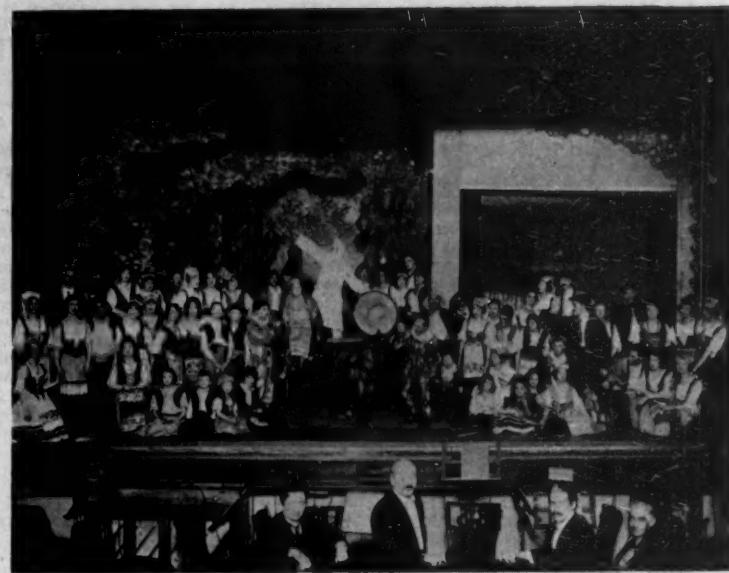
Sister Celestine made a deep impression, playing all the numbers in thoroughly musicianly and artistic manner. The first part of the program consisted of the Veracini sonata in D minor and the De Berio concerto in A major. The second half included compositions of Campagnoli-Musin, Schubert-Wilhelmi, Dittersdorf-Kreisler, Dvorak, Ovide Musin and two by Oskar Rust—"Berceuse et Duetto" and a capriccio on a theme by Bohm.

**Duck, Song & Pinker, Ltd., Announce Next Season's Concerts**

The pianoforte and music sellers, Duck, Song & Pinker, Ltd., Queens Road, Clifton, Bristol, send the following announcement of their season 1922-23 to be given at Colston Hall, Bristol: "It is our usual custom to offer five evening concerts and two matinees. The following is a list of the artists already engaged: Alfred Cortot, Jacques Thibaud, Vera Horton, Chaliapin, Margaret Holloway, the London Symphony Orchestra and Sir Henry Wood, Roger Quilter, Beatrice Harrison, Dora Labette, Albert Sammons, Spivakovsky, the London Symphony Orchestra and Albert Coates, Dame Ethel Smyth and Florence Austral.

**Hempel Has Three London Return Dates**

The concert which Frieda Hempel gave in Albert Hall, London, on June 11, was advertised as her "Only London Appearance." So great was her success, however, that Lionel Powell, the English manager, has induced her to shorten her vacation in Switzerland, and return for three appearances in October, just before she sails for home.



A SCENE FROM "PAGLIACCI."

as produced by the Washington Opera Company, Arnold Volpe conductor, and Edward Albion general director, in March of 1920, at the Shubert-Garrick Theater, Washington, D. C. The cast included Mary Cavan as Nedda, Ottakar Marak as Canio, Hollis Edison Daveney as Tonio, and Herbert Aldridge as Beppo. On February 27, 1922, a splendid performance of Saint-Saëns' "Samson and Delilah," with Mme. de Cisneros and other prominent artists in the cast, was given by the same organization.

Miss Hempel will sing in Queen's Hall on October 16 and October 19, and her farewell concert will be given in Albert Hall on October 22.

**Cameo Company Acquires Borland Composition**

The sole selling and publishing rights to Katherine A. Borland's "The Voice From Calvary," dedicated to Caruso, have been acquired by the Cameo Music Publishing Company, Inc.

**L. E. Behymer and Selby Oppenheimer Here**

At the close of the convention of concert managers held the last week of June in St. Louis L. E. Behymer and Selby Oppenheimer, the two well known managers from the Coast, came on to New York for a short stay. This is Mr. Behymer's first trip East in some months.

**Evelyn Jeane and Goldman's Band in Bronx**

Tuesday evening, July 4, Edwin Franko Goldman and his band gave a holiday concert at Poe Park, in the Bronx. The program consisted of numbers by Bach, Mendelssohn, Brahms, Wagner, Grieg, Goldman and Godfrey. Evelyn Jeane, soprano, was the soloist.

**OBITUARY****Vienna's Oldest Actor Dead**

Vienna, June 18.—Carl Blasel, who created the leading parts in many of Johann Strauss' operettas when they had their very first productions at Vienna, died here last night at the age of ninety-one. He was Vienna's oldest actor and the most popular of Austrian comedians in his day. The community of Vienna has tendered him a "grave of honor" in Central Cemetery. P. B.

**Death of a Liszt Pupil**

Budapest, June 17.—Aladar Tuhasz, pianist and composer, died here tonight, aged sixty-six years. Once a promising pupil of Franz Liszt he eventually became a piano instructor at a music school. Z. K.

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Staatl. Akad. Hochschule für Musik  
(National Academy of Music)  
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—Pittsburgh Sunday Post, January 1, 1922.

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## RAVINIA OPERA GOERS ENJOY FOUR REVIVALS DURING THE SECOND WEEK OF SEASON

Dux, Chamlee, Rothier and Marr Heard in "Manon," Hasselmans Wielding the Baton for His First Opera Performance  
This Season—Alice Gentle Scores Real Triumph in "La Navarraise," Ably Assisted by Kingston—Peralta and Harold Make Much of "Cavalleria"—Pareto Strengthens Fine Impression in "Lucia"—A Fine "Trovatore" Performance—"Manon" Repeated

Ravinia, July 8.—Presenting four revivals and two repetitions of operas, and five concerts, the second week at Ravinia continued to heap success upon Louis Eckstein, its indefatigable president. A distinguishing feature of this season, which marks the beginning of the second decade at Ravinia, is the free admission to all concerts after the usual ticket entrance to the park. Until this season a charge has always been made for the seats at the concerts, although, as Mr. Eckstein says, "it is not necessary to tell the world that the era of declining prices in which we are supposed to be living has nothing to do with the cost of great orchestras." For this Mr. Eckstein is to be congratulated, because in this way many who are unable during the Chicago Symphony Orchestra's regular season at Orchestra Hall to hear symphony programs, are enabled to listen to this great orchestra in special concerts. All concerts except those of Thursday afternoons—which are led by Concertmaster Jacques Gordon—are conducted by Hasselmans.

Monday night's orchestral program had the added feature of soloists, with Bianca Saroya, one of Ravinia's new sopranos, being heard for the first time there. Her "real" debut, however, was effected on Thursday night, when she sang Giulietta in "The Tales of Hoffmann." The other soloist was Giuseppe Danise, who sang "Vision Fugitive" from Massenet's "Herodiade." For the Fourth of July (Tuesday) a special holiday program was prepared with Frederick Stock's arrangement of "The Star Spangled Banner" beginning the program, and Frank Van Der Stucken's march, built on American popular tunes, closing it. Following the custom which has been established at Ravinia, the second children's concert was preceded by a talk on "The Instruments of the Orchestra" by Anne Faulkner Oberndorfer, illustrated by members of the Chicago Symphony Orchestra. Mrs. Oberndorfer described in a simple manner the different families of instruments found in the modern orchestra, and told how their tones are produced. The concert program following this talk was especially planned so that it brought forward each instrument discussed. Three numbers from the Memory Contest list were presented. Jacques Gordon was at the conductor's desk for this program. On Saturday afternoon a "favorites" program was offered, with Carl Brueckner, cellist, as soloist.

### "PAGLIACCI," JUNE 29.

Seldom is "Pagliacci" sung without "Cavalleria Rusticana," yet this inseparable combination would run over the set time for Ravinia performances. Therefore "Pagliacci" alone held the boards on Thursday evening, making for a fine evening's enjoyment. No performances at Ravinia finish later than eleven o'clock—the majority before that. This is but another detail of the exact Louis Eckstein, whose plan it is not to have performances too long and operas requiring more than two and one-half hours' time are curtailed so that the patrons are on their way home not later than eleven o'clock. This is one of the commendable features of Ravinia opera.

As to the performance, there was much of worth in it. Morgan Kingston's Canio was a fine one, both as to voice and action. His big aria in the first act was exceptionally well done and won him a round of plaudits. The "Prologue" had a splendid interpreter in Giuseppe Danise, whose voice was displayed to best advantage on this occasion. He too shared in the success of the night. One of the high lights of the performance was Vincente Ballester's

Silvio. No matter how small the role, in Ballester's capable hands it is given significance and made to stand out prominently. He delivered his lines with vigor, beautiful vocal quality and understanding and through the sheer beauty of his song added new admirers to his already large host. Frances Peralta was not a happy choice for the role of Nedda. Possessed of a superabundance of temperament, in a role like Nedda requiring more effeminacy than power, Miss Peralta is miscast. It is regrettable that she made her first bow this season under these unhappy circumstances, as she is one of last season's favorites. The small role of Beppe had splendid handling in the hands of Paltrinieri. The orchestra under Papi gave a good account of itself.

### "MANON," JUNE 30.

The first French opera of the season at Ravinia came on Friday evening, when Massenet's "Manon" was presented and was so well liked that it is already scheduled for a second performance on Wednesday next, incidentally making the first "repeat" of the season. This was the excellent cast: Claire Dux, as Manon; Mario Chamlee, as Des Grieux; Leon Rothier, as the Count Des Grieux; Graham Marr, as Lescaut; Louis D'Angelo, as De Bretigny; Giordano Paltrinieri, as Guillot; Philene Falco, Anne Roselle and Anna Correnti as Pousette, Rosette and Javotte, respectively; Pompilio Malatesta, as the innkeeper. First honors go to Mario Chamlee, who was the star of the evening's performance. In splendid fettle, he offered a most adorable Des Grieux, both as to song and action, and won the hearts of the listeners who left no doubt as to their enjoyment. Although he sang "La Reve" beautifully yet not with all the desired delicacy and grace, his best singing of the evening was done in the third act, when he set a high standard by the magnificence of his rendition of the "Ah, fuyez." Applause seemed boundless after this, and had he so wished he might have repeated the aria, so insistent were the auditors. In Chamlee Mr. Eckstein has a great "find," one of the best of the season. Although hampered somewhat by a cold, Claire Dux gave a lovely delineation of the name part and made a charming picture to look at. Leon Rothier made an elegant looking Count and sang his music likewise. Graham Marr, as Lescaut, was completely out of the picture; his make-up was anything but capital and he sang and acted with apparent effort. The balance of the cast did well in the smaller roles.

For the first time this season, Louis Hasselmans wielded the baton over an opera score, having conducted the orchestral programs up to this time. The graceful score received a beautiful reading under his lead and he succeeded in putting the true Gallic touch into it, which most of the artists lost sight of.

### "CAVALLERIA" AND "LA NAVARRAISE," JULY 1 (EVENING).

One of the two operas presented on Saturday night, the gripping performance given "La Navarraise," brings it for first consideration in this review. One of last season's sensations, Massenet's "La Navarraise" is one of the finest presentations put on at Ravinia, and that means much, for at that summer opera center there are given throughout the season most excellent performances with fine casts. A word here may not be amiss as to the seeming neglect of music lovers. Although Louis Eckstein offers \$6 opera at \$2.50, opera goers do not seem to appreciate it, as on many occasions, it is sad to relate, a number are conspicuous by their absence, and the pavilion could hold many more than

## ORCHESTRAL COMPOSITION CONTEST FOR PRIZE OF \$1,000

### 1923 North Shore Musical Festival

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1923 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during season 1923-24.

#### RULES OF THE CONTEST

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestral score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provisions of this contest will signify a work for orchestra alone, not a concerto for piano or violin, nor a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink, not later than a month before the date of the public rehearsal.
8. The orchestra parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.) the following number of string parts: eight first violins, eight second violins, five violas, five violoncellos, five double basses.
9. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If, after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of the contestants has been obtained.
10. The five compositions selected for performance at the public rehearsal will be directed by the Orchestral Conductor of the Festival Association.
11. The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1923 Festival under the direction of the Orchestral Conductor of the Festival Association. If in the opinion of the Festival orchestral conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
12. No work may be submitted that has previously been formed or published. Compositions that have been submitted in the previous competition and which failed to win the prize may be sent in again, provided, however, that (in accordance with rule 11) no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance.
13. Each contestant shall submit the score of his composition on or before January 1, 1923, and no compositions shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 624 South Michigan Avenue, Chicago, Ill. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts from competitors only on that understanding. Every care, however, will be taken of manuscripts.

assemble there. A performance of such superior excellence as that of Saturday night deserves a packed house, for no where is there to be found a greater Anita than Alice Gentle, one of the finest actresses on the operatic stage today. Wake up, North Shore opera goers and get the benefit of the rare treat laid out for you by President Eckstein at his opera Paradise! Inasmuch as Alice Gentle's remarkable delineation of Anita was dwelt upon at length in these columns when presented last season, it is deemed unnecessary to go into detail here, save to say that she thrilled her listeners not only by her stirring acting, but also by her magnificent singing of the difficult part. She swept all before her. Anita is a role which could easily be overdone by a less skillful actress but not in Alice Gentle's hands. She is an artist to her finger tips and never goes to extremes in her acting. She held her listeners' rapt attention from the very beginning, and it was a Gentle triumph from start to finish.

Miss Gentle was ably supported by Morgan Kingston as Araquil, Leon Rothier as Garrido, Louis D'Angelo as the father, Remigio; Paltrinieri as Ramon, and Malatesta as Bustamente—practically the same cast as at last season's performances. Louis Hasselmans gave the score an effective reading.

#### "CAVALLERIA RUSTICANA."

Frances Peralta's fiery temperament is well suited to the role of Santuzza, her interpretation of which was extremely intense and overwhelmingly dramatic. They like her very much at Ravinia and she was applauded to the echo. Orville Harrold's Turiddu was capital, both as to voice and action, and he scored heavily in the success of the night. In the drinking song he delivered some of the best singing he has done here this season, and won genuine applause after it. His make-up was a splendid one and added much to his telling performance. Vincente Ballester made a rather calm, unconcerned Alfio, yet sang with fine effect, and, with Philine Falco, singing Lola, and Flora Cingolani the Mama Lucia, rounded up a good cast. Papi was the conductor.

#### "LUCIA," JULY 2. (EVENING)

Strengthening the fine impression made last week at her first Ravinia appearance, Graziella Pareto was heard for her second entrance in Donizetti's "Lucia." She is charm and grace personified, makes a queenly appearance on the stage, and with her engaging presence, simple manner and

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lovely, sweet voice, she wins her way into the hearts of her listeners from her first entrance on the stage. Although her voice is light as to quality, it is not without carrying power, and her coloratura work is marked by clarity, flexibility and accuracy. Miss Pareto has won Ravinia music-lovers, and her every appearance is looked forward to with anticipation of pleasure by the most of friends she has already gained here. Mario Chamlee made a handsome Sir Edgar and sang the music allotted the part exquisitely and acted well. Giuseppe Danise as Sir Henry, set forth the best all-around work he has achieved so far this season, with D'Angelo as Raymond, Paltrinieri as Lord Arthur, and Philine Falco as Alice who balanced the sextet and gave the famous number a stirring rendition. Papi conducted, as usual, without the score, and during the first act let his orchestra get away from him and the mix up put the singers and orchestra at variance for a time.

"IL TROVATORE," JULY 4.

Verdi's ever popular "Il Trovatore" was selected as the bill for Fourth of July with Peralta singing Leonora, Kingston as Manrico, Alice Gentle as Azucena and Vincente Ballester as Count Di Luna. At its second presentation this opera will be reviewed, inasmuch as this performance was not heard, due to the writer's presence elsewhere.

"MANON," JULY 5.

"Manon" proved so popular last week that it was chosen as the first "repeat" of the season, when, on Wednesday evening it was presented with the same cast singing it as last week. This included Claire Dux, Mario Chamlee, Leon Rothier, Graham Marr, Louis D'Angelo in the principal parts.

"TALES OF HOFFMAN," JULY 6.

How well Louis Eckstein balances his schedule was emphasized this week when he added two light operas—"The Tales" on Thursday and "Martha" on Saturday night—which fact further evidences what a fine showman Ravinia's president is. Offenbach's "Tales of Hoffman" was exceptionally well put on and scored one of the biggest "hits" of the season. In happy mood and mastering the difficult tenor music, Orville Harrold, as Hoffman, demonstrated anew what a fine artist he is. That he is well fitted vocally and histrionically for the role goes without saying. He sang well and acted likewise and won the lion's share of the evening's applause. Queena Mario sang and acted the mechanical doll just as you would expect one to sing and act. In the role of Antonia in the third scene, Miss Mario seemed happier and did some very convincing singing and acting then. Bianca Saroya made an attractive Giulietta and sang the "barcarolle" well albeit minus color. Adamo Didur caused much merriment by his amusing characterization of Coppelius, which was not without the earmarks of the fine artist. Dapertutto's aria was well delivered by Giuseppe Danise, and Leon Rothier's delineation of the evil genius, Dr. Miracle, was nothing short of remarkable. Philine Falco, Malatasta, Louis D'Angelo and Giordano Paltrinieri did well with the smaller parts of Nicklausse and the Vision, Spalanzani, Crespel and Schlemil, and Frantz and Cochenille, respectively. Louis Hasselmanns was at the conductor's desk.

"MADAME BUTTERFLY," JULY 7.

A repetition of "Madame Butterfly," with Claire Dux, Alice Gentle, Morgan Kingston and Graham Marr in the leads, formed the bill for Friday evening. On Saturday night Flotow's "Martha" was heard for the first time. Review of this will appear next week. JEANNETTE COX.

## SUMMER DIRECTORY

(Continued from page 27)

Milligan, Harold V.	Becket, Mass.
Mix, Emil	Asbury Park, N. J.
Morris, Helen Henschel	Europe
Mott, Alice Garrigue	Averill, Vt.
Mukle, May	Europe
Musio, Claudia	Milan, Italy
Myer, Edmund	Seattle, Wash.

N

Namara, Marguerite	Europe
Naumberg, E.	Roslyn, L. I.
Neill, Amy	Europe
Nicolay, Constantin	Paris, France
Niemack, Ida	Europe
Nielsen, Alice	Europe
Nielsen, Per	Christiania, Norway
Niessen-Stone, Matja	Berlin, Germany
Noble, T. Tertius	England
Northrop, Grace	San Francisco, Cal.
Novello, Marie	London, England
Nyiregyhazi, Erwin	West Kill, N. Y.

O

O'Brien, Donnell	Ansonia, Conn.
Onelli, Enrichetta	Chatham Center, N. Y.
Osgood, Harry O.	Europe

P

Patterson, Frank	Magnolia, Mass.
Pattison, Lee	Australia
Peirce, John W.	West Newbury, Mass.
Percy, Richard T.	Litchfield, Mass.
Persinger, Louis	Mill Valley, Cal.

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Peterson, May	Portland, Ore.
Piechi, Italo	Cincinnati, Ohio
Pinto, Anna	Long Branch, N. J.
Phillips, J. Campbell	Lake Placid, N. Y.
Phillips, Martha	Lake Placid, N. Y.
Polacco, Giorgio	Milan, Italy
Potter, Harrison	Europe
Potter, Mary	Lake Geneva, Wis.
Press, Joseph	Paris, France
Prokofieff	Europe

R

Rains, Leon	Schroon Lake, N. Y.
Raisa, Rosa	Europe
Rapee, Erno	Europe
Ray, Ruth	Chicago, Ill.
Regness, Joseph	Raymond, Me.
Reynolds, Eleanor	Europe
Rieger, Neira	Perry, N. Y.
Riesberg, F. W.	Norwich, N. Y.
Riker, Mr. and Mrs. Franklin	Adirondack Mountains
Rimini, Giacomo	Lyme, Conn.
Rio, Anita	Sharon, Pa.
Roberts, Gray	North Conway, N. H.
Roeder, Carl M.	North Long Branch, N. J.
Rothwell, Walter Henry	Europe
Roxas, Emilio A.	South America
Rubinstein, Erna	Atlanta, Ga.
Rubinstein, Arthur	Tanneraville, N. Y.
Ryman, Paul	
Rybner, Dr. Cornelius	

S

Saenger, Oscar	Chicago, Ill.
Salmond, Felix	New Caanan, Conn.
Salzedo, Carlos	Seal Harbor, Me.
Saminsky, Lazar	Europe
Samorany, Margot	Europe
Sassoli, Ada	Celigny, Switzerland
Schelling, Ernest	Europe
Schindler, Kurt	Paris, France
Schipa, Tito	Europe
Schmitz, E. Robert	Chatham Center, N. Y.
Schnitzer, Germaine	Berlin, Germany
Schofield, Edgar	Garden City, L. I.
Schoen-Rene, Mme.	MacDonald, N. Y.
Schumann-Heink, Mme.	Sherman Lake, N. Y.
Scott, John Prindle	Silesian Mountains, Germany
Seagie, Oscar	Silesian Mountains, Germany
Selinsky, Margarita	Cleveland, Ohio
Seinsky, Max	Europe
Shattuck, Arthur	Huntington, W. Va.
Shepherd, Arthur	Atascadero, Cal.
Sheppard, Edna	Europe
Sokul, Lajos	Southampton, L. I.
Silberst, Rhea	Norway
Siefert, John B.	Long Branch, N. J.
Silotti, Alexander	Europe
Simmons, Louis	Long Branch, N. J.
Sinding, Christian	Paris, France
Singalliano, A.	
Sittig, Fred V.	
Smith, Clair Eugenia	

T

Snyder, Mrs. F. H.	St. Paul, Miss.
Sokoloff, Nikolai	Europe
Southwick, Frederick	Minneapolis, Minn.
Spalding, Albert	Europe
Sparks, Estelle A.	Lake Hopatcong, N. J.
Spiering, Theodore	Europe
Springer, Herman	Centennial, Wyo.
Stanley, Helen	Twin Lakes, Canaan, Conn.
Stock, Frederick	Lox, Mass.
Stoeber, Emmeran	West Haven, Conn.
Stone, May	Long Branch, N. J.
Stopak, Josef	Europe
Sundak, Marie	Harrison, Me.
Sutro, Rose and Ottille	Europe
Sweet, Reginald L.	Mill Neck, L. I.
Swayne, Wager	Paris, France
Sylva, Marguerite	Los Angeles, Cal.

T

Telmanyi, Emil	Europe
Thomas, John Charles	Europe
Thomas, Ralph	Atlantic City, N. J.
Thunder, Henry Gordon	Scarsdale, N. Y.
Todd, Marie L.	Scarsdale, N. Y.
Topping, Lila	Atlantic Highlands, N. J.
Traub, Irene	Europe
Truette, Everett E.	Greenville, Me.
Turpin, H. B.	England

V

Vanderpool, Fred	Asbury Park, N. J.
Van der Veer, Nevada	Lake George, N. Y.
Van Enden, Harriet	Europe
Vigna, Tecla	Europe
Von Doenhoff, Albert	Highmount, N. Y.
Von Klenner, Katharine Evans	Point Chautauqua, N. Y.

W

Wagner, Charles L.	Europe
Ware, Harriet	Plainfield, N. J.
Wasserman, Herman	Goshen, Mass.
Wellerson, Mildred	Europe
Wells, John Barnes	Roxbury, N. Y.
Whitney, Myron	Sandwich Mass.
Willeke, Willem	South Blue Hill, Me.
Wilson, Arthur	Merriewold Park, N. Y.
Wilson, Edna	Stamford, N. Y.
Wiseman, Mildred C.	San Antonio, Texas
Wiske, C. Mortimer	Bryant Pond, Me.
Wolf, Jacques	Hopewell Junction, N. Y.

Y

Yost, Gaylord	Fayette, Ohio
Yon, Pietro	Settimio Vitone, Italy
Yon, S. Constantino	Settimio Vitone, Italy
Ysaye, Eugene	Europe

Z

Zendt, Marie Sidenius	Wilmette, Ill.
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## I SEE THAT

The National Association of Organists will convene in Chicago the first week in August.

John A. Tenny and Merta W. Furry have been arrested for using the mails to promote an illicit music publishing concern.

Seven concert appearances have been booked for Mischa Elman in New York next season.

Louis Simmons and Samuel L. Parrish plan to create a music center in Southampton.

Kochanski's third American tour will begin in October.

W. H. C. Burnett of Detroit will direct Cameron McLean's concert work next season.

Delia M. Valeri sailed for Europe last Saturday on the President Wilson; she will return to America the middle of September.

Dmitry Dobkin, the Russian tenor, is booked for three concerts in New York before the Christmas holidays.

The United States Civil Service Commission announces an open competitive examination for orchestra or band leader and instructor.

Erna Rubinstein will make her Canadian debut in Winnipeg next February.

Elizabeth Lennox, contralto, is now under the management of Daniel Mayer.

Edoardo Petri, director of the Metropolitan Opera Chorus School, is teaching voice privately this summer.

The University of Pennsylvania proposes to include a department of music in its School of Fine Arts.

The Royal Academy of Music, London, is celebrating its centenary this month.

Richard Hageman has been added to the conductors' staff of the Chicago Civic Opera Company.

Hempel's London recital was such a success that she will give three more there before returning to America.

Mr. and Mrs. Ross David will conduct an intensive course this summer for professional pupils at the "Brushwood," Waterford, Conn.

Yeatman Griffith has been Mildred Bryar's teacher for four seasons.

Zwickau, Saxony, Schumann's birthplace, recently held its first Schumann Festival.

Elizabeth Cueny has been elected president of the National Concert Managers' Association.

Both governors attended the opening concert in Melbourne of Marguerite D'Alvarez's Australian tour.

The "Pop" concerts at Symphony Hall, Boston, have just drawn to the close of their thirty-seventh season.

Helge Lindberg has startled European audiences by the length of his breath and his remarkable coloratura technic.

Oscar Saenger will go abroad at the conclusion of the summer session at the Chicago Musical College.

Oda Slobodskaja will alternate as solo artist on tour with the Ukrainian National Chorus.

An audience of 10,000 heard the opening concert of the fifth season of Stadium concerts.

Houston, Tex., is making rapid strides in its development as a music center.

The largest organ in any theater in the world is nearly ready for use in the new Eastman Theater, Rochester.

Wassili Lepis and his symphony orchestra will be at Willow Grove Park from July 16 to August 5.

Percy Grainger begins a tour of Norway on September 8.

The enrollment for the free Chorus School of the Metropolitan Opera Company is closed for the season 1922-23.

Maier and Pattison opened their Australian tour in Sydney on June 21 and won the critics from the start.

Mary Garden was Mrs. Robinson Duff's first pupil. Opera was broadcasted recently from St. Louis. The Cherniavsky Trio has won the appellation of the "Globe Trotters."

Barbara Kemp was robbed recently in Berlin. Ilse Niemack, violinist, will fill numerous engagements abroad next season.

Cyrene Van Gordon and Robert Ringling will tour together in the fall.

Elizabeth Gutman is booked for a tour with the Russian Balalaika Orchestra.

Gena Branscombe is dedicating her latest song, "In a Waterloo Gown," to Rosemary Pfaff.

L. E. Behymer and Selby Oppenheimer, managers from the coast, are in New York.

G. N.

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## BOSTON "POPS" SEASON CLOSES BRILLIANTLY

Capacity Audiences Have Been the Rule, This Session Being Claimed as the Best of All—Conductor Jacchia's Popularity Increases—Miquelle Score in Providence—Summer Session at the New England Conservatory—Alice Armstrong Pleases

Boston, July 9, 1922.—Last Saturday, July 8, the thirty-seventh season of the "Pop" Concerts in Symphony Hall came to a crowded close. This season has outdistanced any previous one in the box office and likewise in the general popularity of Agide Jacchia's programs and performances. Mr. Jacchia has led the "Pops" Symphony Orchestra for six seasons, and, although his predecessors were likewise distinguished, this celebrity is pretty generally conceded to be the best director the "Pops" have ever had.

No music is more popular at the "Pops" than Mr. Jacchia's own numbers, such as his "Tarantelle," and his arrangements for full orchestra of "Elli, Elli," the Russian folk songs of the Volga bargemen and "Dubinushka." To these he has lately added a suite of Afro-American folk songs, including "You May Bury Me in de Eas," "Musieu Bainjo," and "Nobody Knows de Trouble I've Seen."

The special nights of the season just past have included a Russian and two Russian-Tchaikowsky programs, two operatic programs, an Italian-Verdi, Wagner, and dance program. The request program, the most popular of them all, was made, not by the conductor, but by the "Pops" fans themselves, in that the numbers played were determined entirely from the ballots of the "Pops" public, dropped nightly in a ballot box in the corridor.

No soloists were called in from the outside, for the "Pops" do not need such additions, nor does the "Pops" public ask for them. Many organizations have celebrated at the "Pops," including the following colleges: Harvard, Technology, Amherst, Northeastern University, Boston University, Radcliffe, Wellesley, Simmons, Smith; likewise various conventions, schools, fraternities, clubs, and staffs of employees. These almost nightly additions to the numbers of regular "Pop" goers have made "capacity" a very familiar word at the "Pops."

### MIQUELLE SCORE IN PROVIDENCE.

Before a capacity audience recently at Churchill House, Providence, Renee Longy-Miquelle, pianist, and Georges Miquelle, cellist, gave a recital under the auspices of the Chopin Club. According to the Evening Bulletin of that city: "The visiting artists made a fine impression in their solos and ensemble numbers. M. Miquelle is known to Providence concert-goers as a former member of the Boston Symphony Orchestra and Mme. Longy-Miquelle, who is also prominent in the musical life of Boston, is the daughter of Georges Longy. These artists contributed two sonatas and each gave a solo group."

M. Miquelle is a player who adds delightful artistry to his unusual technical gifts. His tone is pure and his command of the bow most deft and certain. His performance was one which left little to be desired, either in technical

finish or in that artistic resourcefulness which makes the simplest phrase a thing of beauty. The three movements were given with smooth ensemble, Mme. Miquelle performing her part with sympathy and judgment. In his group of solos M. Miquelle showed that he is also a brilliant virtuoso, Saint-Saens' "Allegro Appassionata" and the Popper "Tarantelle" providing opportunity for a more showy display of technical ability. His legato and lovely tone were again revealed in Max Bruch's "Kol Nidrei."

"Piano solos by Mme. Miquelle gave the audience a treat as she plays with a refinement of style and tonal beauty that compels attention. She made a particularly strong impression by her interpretations of the moderns. One piece was repeated and her hearers showed plainly that more extras would have been welcome."

### SUMMER SESSION AT CONSERVATORY.

Summer work at the New England Conservatory of Music, which accommodates many teachers and others who are unable to register during the regular sessions of the school year, is continued without interruption except for legal holidays between commencement and the opening of the 1922-23 school year on September 21 next.

The following members of the conservatory faculty will teach during the summer, most of them only on specified days of the week: pianoforte—Julius Chaloff, Floyd B. Dean, Kurt Fischer, Douglas B. Kenney, Edwin Klahre, E. B. Rice, Frank Watson, H. S. Wilder; voice—Sullivan A. Sargent, Clarence B. Shirley; violin—Eugene Greenberg, Carl Peirce, Roland C. Reasoner; solfeggio—Samuel W. Cole; harmony—Frederick S. Converse, Arthur M. Curry, Raymond Robinson; violoncello—Virginia Stickney; flute—Arthur Brooke; mandolin and guitar—George W. Bemis; cornet and trumpet—Francis M. Findlay, A. J. Smith; trombone—Stanislaus Gallo; horn—G. Wendler.

### Alice Armstrong Pleases.

Alice Louise Armstrong, a soprano from the Boston studio of Harriet Eudora Barrows, gave an interesting recital, under the sponsorship of her teacher, on Monday evening, June 19, at Grace Horne's Gallery. Miss Armstrong was assisted by Margaret Whitaker, violinist, and Helen Tiffany, accompanist. The singer was heard in old airs from Handel, Bruch's devotional "Ave Maria" from "The Cross of Fire," and in songs by Debussy, Widor, Chabrier, Bachet, Carpenter, Foote, Kramer, Grant-Schaefer and Densmore.

Miss Armstrong was in excellent voice and sang with musical intelligence, beauty of tone and emotional understanding. A good-sized audience was keenly appreciative.

J. C.

### STADIUM CONCERTS

(Continued from page 5)

playing at these concerts has ever been better than it was on the opening night. Appropriately, Mr. Hadley had chosen an all-Wagner program, consisting of, for part one, the overture to "Tannhäuser," "Forest Murmurs" from "Siegfried," "Tristan's Vision" (Act 3) and the prelude and "Isolde's Love Death." Part two called for the prelude to "Parsifal," "Wotan's Farewell and Magic Fire Scene" from "Die Walküre," "Siegfried's Funeral March" from "Götterdämmerung," and prelude to "Die Meistersinger." Between these two parts came Mr. Hadley's new "Stadium March," which he has dedicated to Adolph Lewisohn, the founder and principal supporter of the Stadium concerts. The march is breezy and tuneful and the audience liked it immensely. A fanfare then announced the arrival on the platform of Mr. Lewisohn, who was received with rounds of genuine applause from those who have enjoyed the concerts through his generosity and public spirit-edness. Mr. Lewisohn made the following speech, in which he stated that it was a privilege to be of service to the people of the City of New York:

"Naturally we are pleased to be able to offer these splendid educational concerts to ever-increasing audiences at a moderate entrance fee. I need not tell you that it is a great satisfaction to me that such splendid results have so far been achieved. It is most gratifying to be able to assemble such large and high class audiences and equally gratifying that we were able to obtain the best talent, the New York Philharmonic Orchestra, and such conductors as Mr. Hadley and Mr. Van Hoogstraten. The program notes by Lawrence Gilman will prove interesting and instructive. I

hope these concerts will continue to give pleasure, recreation and education to large audiences that appreciate the best quality of music and help to make New York attractive in summer."

The audience noticed from the first that a new orchestra stand had been constructed, with a sounding board roof that made the softest pianissimo notes audible in all parts of the huge stadium. Trellises and green trees enhanced the attractiveness of the setting, shutting out the barrenness of the rest of the large field.

To get back to the program and Mr. Hadley, it is sufficient to say that under his baton the chosen works were admirably rendered, showing that this American conductor and composer does not—to say the least—suffer by comparison with some of the illustrious foreign conductors who have found their way to our shores. He understands Wagner and makes his audience enjoy and appreciate the vastness of such works. Mr. Hadley was warmly received by the audience and is certain to win many new friends during his three weeks' conductorship at the Stadium.

Prior to the concert Mr. Lewisohn entertained a number of guests (many of whom helped him to underwrite the concerts) at a dinner held at the Claremont.

V.

### JULY 7.

An interesting program was presented by the Philharmonic Orchestra, under the baton of Henry Hadley, on Friday evening, July 7. The American composer, Humiston, was represented by his "Southern Fantasy," in which he makes use of two short themes suggestive of the South, the first of Negro origin and the second derived from the first measure of the introduction to Stephen Foster's "An-gelina Baker."

Of special interest too, was the "Barcarolle," which had its first performance. Originally a piano piece composed by the noted Dutch conductor, Mengelberg, as a youth, and played in America last season by the pianist, Eddy Ney, it was orchestrated a few months ago by Mr. Hadley and won the cordial approval of the composer-conductor. The large audience applauded it enthusiastically.

The entire program, given below, was rendered by the orchestra with its accustomed finish and admirable style:

Prelude to Haenel and Gretel..... Humperdinck Suite in F major, op. 39..... Moszkowski Southern Fantasy..... Humiston Waltz, From the Vienna Woods..... Strass-Barcarolle (Orchestrated by Henry Hadley—First Time)..... Mengelberg Pizzicato ostinato (from symphony No. 4, in F minor, op. 36)..... Tchaikowsky Finale (from symphony No. 4, in F minor, op. 36)..... Tchaikowsky

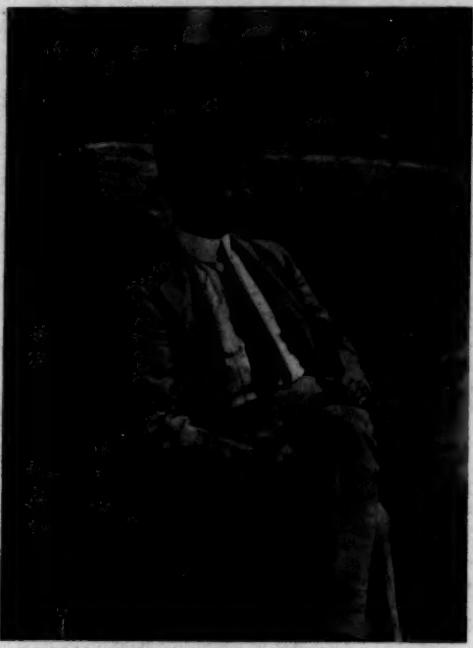
### JULY 9.

The Stadium concert of Sunday evening, July 9, had an American atmosphere which was most satisfying. John Powell, a young American pianist, appearing as the first Stadium soloist of the season, appropriately chose to play the beautiful D minor concerto, No. 2, of our own great MacDowell. Mr. Powell's execution is finished and smooth, and this concerto gave him ample opportunity to bring out the contrasts in light and shade, delicacy and vigor. The clarity of his playing, his ringing tones and the emphatic, straightforward manner of his performance were admirable. The orchestral accompaniment was particularly fine, giving him just the right support. The new orchestra stage and roof provides a splendid acoustical background, most favorable to the orchestra. The huge audience received Mr.



CECIL FANNING'S RELAXATION

Cecil Fanning's idea of vacationing is the conservative one that all one needs in order to feel rested is change of occupation—rather than mere idle recreation. No here he is hard at it. Judging from the degree of concentration, he might be in the throes of composing a prize poem, a favorite pastime by the way with this popular baritone, or perhaps he is puzzling over just the right twist for a crucial scene in the libretto of some opera on which he is collaborating.



Gabriel Moulin Photo

EDWARD F. SCHNEIDER,

California composer, whose tone poem, "Sargossa Sea," met with splendid success when it was performed, by the San Francisco Symphony Orchestra recently.

Powell enthusiastically and he responded with an encore, David Guion's piano arrangement of "Turkey in the Straw," displaying marked rhythm and spontaneity.

Mr. Hadley, as usual, had his men under excellent control, and each number was thoroughly enjoyable. "The Sorcerer's Apprentice," based on an amusing old tale, was interpreted with delightful humor. An encore given after this was Walter's "Prize Song" from "Die Meistersinger" (Wagner), rendered with exquisite feeling, fine tone and flowing melody.

Two of the four mood-pictures contained in Winter Watts' new suite, "Etchings," were heard for the first time. Mr. Watts is a young American composer, born in Cincinnati, who won a scholarship at the Damrosch Institute in New York and later the Morris Loeb prize of \$1,000 in composition. The first of the "etchings," "Westminster Abbey," received honorable mention for the Prix de Rome of the American Academy. It is described in the program notes by Lawrence Gilman as "a sentimental reverie in the most famous of English curiosity shops." Written in modern style, somewhat after the manner of Debussy, the broad, serious theme is announced by horns; it is then taken up by woodwinds and strings and developed in various pleasing combinations. The second, "Petit Trianon," a charming picture, is gayer in mood and contrasting in style and treatment to the first. The audience evidenced approval and delight in sincere applause, which Mr. Watts, who was among the audience, acknowledged.

The bacchanale from Saint-Saëns' "Samson and Delilah," played with excellent rhythm and building to climax, closed the program which is given here in full:

Cortege; The Huntresses (from <i>Sylvia</i> ).....	Delibes
Overture, <i>Carnival</i> , op. 92.....	Dvorak
Piano Concerto No. 2, in D minor, op. 23.....	MacDowell
Etchings (First Time) .....	Watts
(a) Westminster Abbey .....	Mr. Powell
(b) Petit Trianon .....	Dukas
Dream Pantomime, from <i>Haenel and Gretel</i> .....	Humperdinck
Bacchanale from <i>Samson et Dalila</i> .....	Saint-Saëns

### June Official Bulletin of N. F. M. C.

In the official bulletin issued by the National Federation of Music Clubs in June, the president, Mrs. John F. Lyons, in a message to the readers, calls attention to the fact that June marks the close of the first six months of the National Bulletin's existence. It has proved to be of splendid service and inspiration to the organization. Helen Harrison Mills is the efficient editor.

The various states have reported great strides and evince much enthusiasm in the work. There are now but five states that have no organization, and there has been a large increase in membership both in the number of clubs and in the membership of individual clubs.

Mrs. John Williams Hall, as national chairman of the junior department, has done some important work in interesting the children in music and establishing clubs throughout the country. The department has to its credit one hundred new clubs this season.

Mrs. Edgar Stillman Kelley, chairman of opera and orchestra, has announced that Mrs. Rockefeller-McCormick has consented to be honorary chairman of the opera department, and Mrs. Achibald Freer, chairman of the Opera in Our Language Foundation, is now Mrs. Kelley's co-chairman of opera in the N. F. M. C.

Mrs. Frank A. Scherling, director of the finance and legislation department, states that a goal has been set to raise \$35,000 before March, 1923, for National Extension work and expenses of the N. F. M. C. for the thirteenth biennial convention. Two million dollars is the ultimate goal to be reached for the Endowment Fund, but the first step in that direction is to secure \$100,000.

Also in the June Bulletin is an interesting letter from Ella May Smith, director of the American Music Department, who was in London in the cause of American music.

### Wilson-George Wedding Announcement

Arthur Wilson, vocal teacher, who is summering at Merriwold Park, N. Y., was married to Dorothy George, a pupil of Frank La Forge, about a month ago.



IDELLE PATTERSON,

soprano, who will give a joint recital with her husband, A. Russ Patterson, in Chappaqua, N. Y., July 28. Much enthusiasm is being manifested in Lakeside, Ohio, over Miss Patterson's appearance there on August 26.



## A MUSICAL FAMILY

In the center, Eugene Goossens, one of the best known English composers and conductors today, with his brothers, Leon (right) and Adolf (left). This photograph was taken many years ago when all three were playing with the Aeolian Orchestra of Liverpool, John Blamphion conductor, and the photograph was loaned by courtesy of Mr. Blamphion. The father of the Goossens boys was for years a conductor of the Carl Rosa Opera Company and Grandfather Goossens led the Goossens Male Choir of Liverpool, famous in its day.



FREDA WILLIAMS,

of whom Herman Deevries, the well known critic of Chicago, said that she has a voice of excellent quality and uses it with skill and intelligence. Miss Williams recently sang at a reception given by Dr. and Mrs. Bernhard C. Heuse, when her technic and diction were particularly remarked upon by those who heard her. Of special interest were several songs by Pearl G. Curran, which were given with the composer at the piano. Among the guests were Harriet Ware and Mr. and Mrs. James MacDermid. Among Miss Williams' forthcoming engagements mention might be made of her appearance on August 1 at the Westinghouse broadcasting station in Newark, N. J., and her joint recital in the fall in New York with Mildred Dilling, the harpist. (Hohen photo.)



ROA EATON,

picking flowers at her beautiful home at Grand View on the Hudson, where she is busy preparing her programs for a transcontinental tour this coming season.

GIOVANNI MARTINELLI,  
the famous tenor of  
the Metropolitan  
Opera House, photo-  
graphed on the Olymp-  
ic just before sailing  
for a vacation in Eu-  
rope. (Photos by Bain  
News Service.)JULIA CLAUSSEN AND HER  
DAUGHTER BOJER,  
(Photographed in Central Park, New York.)

## FATHER AND DAUGHTER

Believing that one should begin early, Lazar S. Samoiloff, New York vocal teacher, has already begun training his daughter, Zephia, for a career as a singing teacher. She has been present at the lectures which Mr. Samoiloff gives to pupils taking his teachers' course, and she has spent an hour daily in study of this subject. Taking the examination required of students of this course, Zephia passed very creditably, showing what a firm grasp she already has of the principles of correct singing. (Elzin photo.)



## ANOTHER CONDUCTOR "UP IN THE AIR"

In Ossip Gabrilowitsch's case, however, the statement is to be taken in a literal sense, and the figure on the first flying machine ever to be mounted by a Detroit conductor is not in any sense symbolic. (Photo by César Saerchinger.)



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Community Chorus Holds Annual Spring Festival—Pupils' Recitals of High Standard

Buffalo, N. Y., June 28.—The Rubinstein Chorus of women's voices (John Lund, conductor, and William Wigles, Jr., accompanist) gave its final concert of the season in the music room of the Hotel Iroquois, June 9, presenting an excellent program to a large and appreciative audience. Especially praiseworthy was the performance of the De Koven "Roumanian Wedding Song," Kremer's "Old Air" and Brahms' "The Gypsies." Florence Reid's lovely alto voice was heard to advantage in the incidental solo passages in two numbers, and she was accorded hearty applause. Edmund Northrup, baritone, a recent valuable acquisition to Buffalo singers, delighted his audience in his musicianly rendition of two groups of songs to which he was obliged to add encores, one of them a lullaby by a local composer, Lawrence Williams. Christie Williams at the piano ably supported Mr. Northrup.

COMMUNITY CHORUS HOLDS ANNUAL SPRING FESTIVAL

The Community Chorus, assisted by a New York band and conducted by Harry Barnhart, with Lydia Civetti of New York, soprano soloist (Eva Rautenberg, accompanist) and Ellen Becker's group of dancers, held its annual Spring festival June 8 and 9 in Elmwood Music Hall, giving an excellent entertainment to large audiences. Margaret Adsit Barrell, president of the chorus, was given her share of praise and credit for its success.

## PUPILS' RECITAL OF HIGH STANDARD.

Some of the piano pupils of Lawrence H. Montague gave a recital in the parish house of the North Presbyterian Church, June 12, when an excellent program of standard compositions was creditably performed. Evelyn C. Winton, an advanced organ pupil, presented an admirable organ recital program at the church June 27. Mr. Montague's pupils are earnest and conscientious, many of unusual talent, and evidence the ability of their teacher.

Mrs. John Eckel's Violin School gave the last of its series of invitation recitals June 15 in the beautiful residence-studio of Mrs. Eckel, an ensemble program being presented by Ruth Stanton, Euphemia Shillinglow, Charles Stokes and Mrs. Eckel, with Gerald Stokes and Lawrence Montague at the piano. Sonata in G minor (Handel); concerto in D major (Mozart); concerto in F major (Viwaldi), a fantasy for violin, and a quartet by Rieding were among the ambitious and enjoyable offerings. All of Mrs. Eckel's pupils are well taught and are free from all disturbing mannerisms.

The Musical Institute gave an entire week of recitals, five evenings and two afternoons, pupils of twelve teachers of the faculty participating. A short program by some of the members of the faculty was enjoyed the first evening, which was in the nature of an informal bon voyage to Charles Schilsky, head of the violin department, who is to spend the summer in England. Pupils of the following teachers participated: Henry Dunman, Grace Horton Chester, Henry Hoffman, Inez Whittaker Larkin, Flora Miller, Ethel Lowry, Nellie M. Gould, Marguerite Davison, William Benbow, Helen Philip, Arnold Cornelissen and Gladys Mashke. Large audiences were in attendance, thoroughly enjoying the excellent offerings of the various pupils throughout the week.

William Fuhrmann, organist, and the Normal School Orchestra, directed by Miss Speer of the State Normal School, furnished the music for the golden jubilee celebration, June 26.

The Buffalo Conservatory of Music (Angelo Read, director) presented pupils of the faculty in a recital June 10 in Townsend Hall. Piano, violin and vocal pupils gave an admirable program of standard compositions before an audience that filled the hall. Emilie Yoder, a talented piano pupil, also accompanied the violin solos. A. Leon Trick of the faculty contributed to the enjoyment of the audience in his playing of the second piano part of the Mendelssohn G minor concerto, which was artistically played by Dr. Herman Ebling.

Two programs were given by pupils of the Buffalo School of Music at the school, June 17 and 19. The high quality of the teaching is too well known to need comment, all the pupils acquitted themselves creditably. Among the advanced players it is stated that Ilona McLeod, Marjorie Freeman, Erna Rautenberg and Miriam Youngs are to study in New York with Ernest Hutchens the coming season.

Dorothy Seidenberg met with success recently in her singing before the Booster Club a group of songs by Wilson, Salter and Densmore, with Ethyl McMullen at the piano.

William Wall Whiddit presented some of the members of his large class of vocal and piano pupils in two recitals, June 26 and 27, in the beautiful auditorium of the Central Presbyterian Church before enthusiastic audiences. Through the courtesy of Denton, Cottier &amp; Daniels, the Steinway Duo-Art piano reproduced several great pianists' interpretations of the same numbers played by Edna Ruchte and Doris Stanford, illustrating how closely Mr. Whiddit's pupils are following in their renditions. The vocal pupils appearing on the program of June 26 were Mrs. Ralph Woodard, Mrs. Warren Dow, Mrs. Lloyd Hedrick and Earl F. Vanderberg, all of whom evidenced the care and excellence of their training. Mrs. Hedrick's lovely voice, refined and artistic style, combined with a charming stage presence, and Mr. Vanderberg's ease of manner, rich quality of voice and sound musicianship won favor. All the pupils were obliged to grant encores.

Invitation programs were issued to a musicale given by some of the piano pupils of A. Leon Trick at the Church of the Redeemer, June 28, when the following pupils presented the program: Mary Wilson, Helen Striker, Sylvia Layman, Myrtle Sparling, Gladys Sprague, Emilie Yoder and Margaret Ferguson who played the Mendelssohn G minor concerto with Mr. Trick at second piano. Other composers represented were Grieg, Schütt, Schubert-Liszt, Moszkowski, Chopin, Liszt, Dett and Debussy.

Among recent radio soloists have been George Bagwell and Ina Grodzinsky-Levy, pianists; Charles McCreary, baritone; Ernest Crimi, tenor; Irene Pellette-Stadt, soprano; Guido Octette, and the Octave Club of East Aurora, under the direction of DeWitt C. Garretson.

Recent solo recitalists were Marjorie Freeman, piano

pupil at Buffalo School of Music; George Boughton, violin pupil of August Fricker; Inez Whittaker Larkin, piano pupil of Grace Horton Chester.

Pupils of the following teachers—Leonard Adams, Florence Shearer, Ada Stettnerberg, the Misses Kiefer, Mrs. W. S. Wright, the Misses Schwab, Elinor Strang, Edna Johnson, Agatha Plewacka and Mrs. Charles Warren—were heard in recitals.

At the recital of the pupils of Clara Dutch pleasing variety was afforded the program in the excellent singing of a group of songs by Margherita Tirindell Ragone.

Vocal pupils of Isabelle Wheaton Stranahan acquitted themselves very creditably in a recent recital B.

## Hans Hess and the Cello

The violoncello has long been regarded both by performers and the public as merely an instrument for filling in the orchestra. At different periods there have been men who, by their labor and devotion to the instrument, have left their names and works to be associated with it in time to come; men who have shown us possibilities in the cello not recognized before—names such as Dupont, Romberg, Dotzauer, Grutzmacher, Popper, Kummer, Klengel. In the hands of Hans Hess the cello has appeared as an instrument capable of conveying depth and breadth of musical feeling, scarcely equalled by any other. Variety of tone power and tone color seems practically boundless; many effects of delicacy and fineness are possible to the cello in such degree as to put to shame its somewhat more favored sister, the violin. Mr. Hess' recitals are constantly drawing from the public and the press expressions of wonder at the variety of feeling in his playing, and the facility and clearness with which it is brought forth. Few cellists have attempted complete recitals, thinking the interest of an audience cannot be held through so much cello playing. And still Mr. Hess' greatest success has been won through his masterful presentation of all-cello recitals; through presenting the instrument in a true light of its vast capabilities and possibilities.

At the Hans Hess studios in the Fine Arts Building, several score of enterprising cello students are developing artistry along the same lines, and preparing the good doctrine into practice as artists and teachers. The names of many of them are seen and spoken daily in circles where cello playing is a subject of interest. Many students have completed their studies and are now teaching in educational and musical institutions.

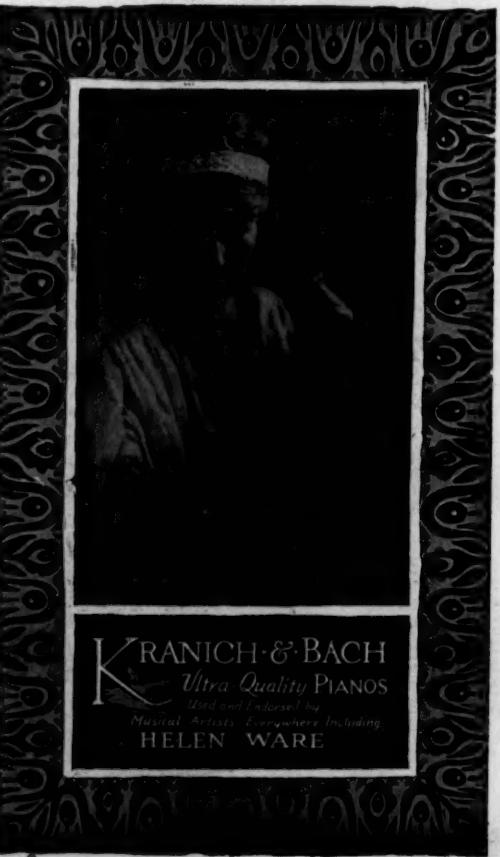
The literature of music written for the cello is multiplying appreciably under the influence of Mr. Hess. Many worthy compositions have been written and dedicated. A general interest in the instrument and its music that can hardly be adequately gauged has been awakened and disseminated by this man. We are happy to see the time approaching when the opinion of Louis C. Elson, that "the violoncello is the instrument most suited to express the deepest feelings of composer and performer" will be fully vindicated. S. B.

## Millie Ryan's "Radiola" Quartet Heard

The "Radiola" quartet, produced under the personal direction of Millie Ryan, was heard over the radio on July 3. The quartet consists of Ada Hall, the English soprano; Madelaine Borcek, contralto, who recently returned from her Havana grand opera engagement; Carl Silbert, grand opera tenor, and Wesley Hull, baritone, of the London production of the "Beggar's Opera" Company. The quartet was assisted by Princess Atalie Unkalinst (Sunshine Rider), who has been engaged to sing the leading role in the opera "Nitana," to be produced in New York this winter.

## Pupils of Alice M. Spaulding Heard

The pupils of Alice M. Spaulding, an exponent of the Perfield Pedagogical System, were heard in a musicale and cantata, "The Fairies of the Seasons," at Leslie Hall, New York, on Friday evening, June 23.



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While French and Italian Opera stars are cruising the Mediterranean, Cyrena Van Gordon and Robert Ringling, two All-American artists, make Chicago their Summer playground, and with their respective families, may be seen almost any day lunching, or tea-ing at the Drake, after a spin up or down the lake front in Mr. Ringling's championship boat, "The Viroling."

Miss Van Gordon, with her splendid contralto, and Mr. Ringling, with one of the most promising dramatic baritones in music today, have beside these matchless gifts—youth. They stand for what is to come in American musical achievement. And each has won success in the true American way, without any of the "pull and influence" generally deemed necessary, with nothing but true American persistence and the capacity for hard work.

Miss Van Gordon made her debut at the age of nineteen, and is now a much loved member of the Chicago Opera. Mr. Ringling, at the age of twenty-four, is prepared to present a repertory containing more than twenty baritone roles. He launches an exclusive concert tour this fall under the supervision of R. E. Johnston of New York, manager of Ruffo, Tetrazzini, Raisa and Gigli.

Mr. Ringling appeared in opera last season in Florida. His debut in the musical world is of interest to thousands, for the story of his boyhood and the struggle that was waged for his life, when a football injury crippled him, are well known.

Between the age of twelve and sixteen he was bedridden, while all the wealth and influence at the command of his famous father and uncles was brought to bear on the problem of saving him from a crippled existence. Finally the one desperate chance was taken by a Chicago physician, Dr. John Ridlon. Both hips were broken, and after long months of suffering and plaster casts, he walked once more.

Even in his illness he had begun to study the opera parts

he loved, and at sixteen he began in earnest the study of voice. Today, in spite of this four year handicap, he has tasted the first fruits of success and is looking ahead to his career.

Nothing daunted by the accident that very nearly ended the thoughts of a career, he is a lover of sports. Golf, handball and boats interest him most—speed boats are his special delight. His home is filled with the trophies he has won in the game which, next to his music, is the thing he loves best.

It is one thing to recline in galleys and gondolas, basking in stage moonlight, and breathing the love songs of operatic tradition. But it is quite another matter to breathe at all whisking over the surface of Lake Michigan at sixty miles an hour, with head wrapped in rubber helmet and cork belts holding you in fond embrace.

Nevertheless, Cyrena Van Gordon and Robert Ringling, who have tried both, declare that next to singing, speed boating is the greatest thrill in the world. In the accompanying photograph they are just putting out of harbor from Chicago in the Viroling, the fastest boat of its class in the water today, with which Mr. Ringling has won many trophies.

Miss Van Gordon and Mr. Ringling will open a concert



*Cyrena Van Gordon and Robert Ringling in the latter's speed boat "The Viroling."* tour this fall, under the direction of R. E. Johnston. Mr. Ringling's voice is a dramatic baritone of remarkable range. He is the son of Charles Ringling, millionaire H.

H.



**Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.**

**MEPHISTO WALTZ.**

"I should very much like to know if Liszt's 'Mephisto Waltz' is taken from the 'Faust Symphony'?"

The "Mephisto Waltz" has no connection whatever with the "Faust Symphony," nor with Goethe's dramatic poem. The "Mephisto Waltz" is the second of the "Zwei Episoden aus Lenau's 'Faust' for Orchestra," composed by Liszt in 1858-59. The German title is "Der Tanz in der Dorfschenke"—in English, "The dance in the village tavern, or the Mephisto Waltz." The name, Nicholas Lenau, is the pseudonym of E. F. Niemisch, Edler von Strehlenau, 1802-50. Lenau was also the source of inspiration of "La procession nocturne" by Henri Riebau, the composer of "Marouf," and of Richard's Strauss' "Don Juan."

**WHICH ARE THEY?**

"If you can possibly tell me which the 'Revolutionary Etude,' the 'Ocean Etude' and 'Black Key Etude' are in Chopin's opus numbers you will greatly oblige a subscriber who has received answers from you upon previous occasions."

The "Revolutionary Etude" is op. 10, No. 12, in C minor; the "Black Key Etude" is op. 10, No. 5, in G flat major; the "Ocean Etude" is probably op. 23, No. 12, in C minor.

**WHAT DATE?**

"Will you kindly tell me the date of Chaminade's death?" Chaminade is still living, according to the best information available.

**SONG WRITING.**

"Would you be kind enough to answer a few questions concerning song-writing? I wrote a song some time ago and was given to understand by professional musicians that words for a song were hardly ever accepted without music. I since have been told that words and music are hardly ever accepted by publishers, as they have their own composers to compose the music. I would be glad to know which is correct. If there are any publishers that are especially anxious to receive words only, I would appreciate the information. Thanking you."

It would seem that either you or your informant must have misunderstood what publishers want. Ordinarily they will not accept words without music as they do not employ musicians to set words to music for them; they expect the composer to supply music and whatever words he has set to music. There are of course many composers who write for one firm of publishers; that is, all their songs are published by that firm, but this does not mean that the words are supplied to the composers. The composer usually has a contract with the publisher by which the latter agrees to publish the composer's songs. Other composers may have songs that are sent out by more than one publishing house. If anyone is anxious for words to be supplied, it is a song composer. So many poems are copyrighted that the composer must pay for using the verses, if copyrighted; if you compose words for a song you should send them to the musician. Copyrighting is a simple matter which is done through the Library of Congress, Washington, D. C. Application for a copy of the Copyright Laws, will bring you a book giving full information as to what you should do to protect your words or music, or both.

**HOW TO PRONOUNCE IT.**

"Can you give me the information as to how Dumesnil is pronounced?"

Dew-may-nell, with the accent on the last syllable.

**HARMONICS.**

"What is a harmonic on the violin? Is it an interval or a single tone? I had the impression that when a tone was played and the fifth and octave above sounded simultaneously, it was a harmonic, and that a harmonic was a very high tone. How is it played? I will appreciate this information very much. You have helped me before and I thank you."

The definition of harmonic in the musical dictionary consulted is, "One of the series of tones sounding with, but higher in pitch and less intense than its generator." When a string on a violin is stopped, it cannot vibrate as a whole, "but only in independent sections." The interval depends upon where the string is touched. If the G string is touched in the middle it gives two vibrating sections each producing the octave of G, but if it is touched a third of the distance "from nut to bridge," it is divided into three vibrating sections, each producing the fifth above the octave of G. There is a table giving the intervals that can be produced; touching the octave gives the octave, the fifth produces the twelfth; the fourth the fifteenth. These tones are produced by simply touching the string, not "stopping."

Stopping on a violin is the pressure of the finger on a string to vary its pitch; double stopping is when two or more strings are so pressed and sounded simultaneously.

**FIGURED BASS.**

"There are so many expressions used in music that are for the use of professionals, I am often puzzled as to their meaning and wish you would help me out on one of them. Recently I

saw a mention of 'Figured Bass,' but cannot understand what is meant by it, unless it means the finger that should be used to play the bass, as music is sometimes marked for fingering. If this is not right will you kindly let me know what the real meaning is?"

"Figured bass" has nothing whatever to do with the fingering of the bass in a composition. It is a kind of musical shorthand by which the harmony of a piece is indicated. It consists of the bass notes alone, with figures to represent the chords. It was first employed about 1600 in accompaniments to recitatives and songs; afterwards for some time it was universally used for accompaniments.

Works like Bach's "Passion" and Handel's "Messiah" had accompaniments indicated in this manner. It was not customary to insert all the figures necessary for the chord, some intervals being too familiar to require indication.

**Diaz Enjoying Texas Visit**

Rafaelo Diaz, tenor of the Metropolitan Opera Company, who is visiting San Antonio, Texas (his home town), found so much to interest him there, surrounded by his family and friends, that he abandoned his projected trip to California with his mother.

Mr. Diaz, however, will go to Italy soon, returning to New York in time for the rehearsals with the Metropolitan Opera Company.

**Newport to Hear Goldina de Wolf Lewis**

Goldina de Wolf Lewis, the charming young American soprano, will appear in concert at Newport, N. H., under the direction of Nelson Coffin, with whom she sang at the Keene Festival last year.

**Myra Hess an Alluring Pianist**

"Because she plays with the refined delicacy of a woman, Myra Hess has made a place for herself far more conspicuous than any of the manly pianists," so wrote Paul Morris in the Evening Telegram following one of Miss Hess' New York appearances. He further stated that "her runs and arpeggios glitter and sparkle. Her tone is caressing. She manipulates rhythms, variations with a dainty precision that is captivating. . . . She is one of the most alluring pianists that Europe has sent here this season."

**Pittsburgh Engagement for de Horvath**

Among the most recent bookings of Cecile de Horvath is an appearance in Pittsburgh, Pa., January 19. She has been engaged by James A. Bortz for his Artist Series.

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## ACROSS THE COUNTRY

**Abbeville, Ala.**—The public school closed here May 25 after a successful season. An interesting program made up of readings and music was given. Susie Wilson Bland played a violin solo, and Mary Wood Murphy, a piano solo. An operetta, "Snow White," was presented by the students. Their teachers are Professor and Mrs. Slaughter, Mrs. T. D. Lee, Tyde Strickland and Topsy Bradley.

J. P. M.

**Asheville, N. C.**—(See letter on another page.)**Atlanta, Ga.**—(See letter on another page.)

**Atlantic City, N. J.**—The largest audience of the season attended the Steel Pier concerts, Sunday, July 2. Merrick's Symphony Orchestra at the afternoon concert was assisted by Hilda Reiter, soprano, and Henry Aleinikoff, violinist. At the evening concert in the Music Hall Geraldine Calla, soprano, and Judson House, tenor, were special soloists, the former singing Gounod's waltz song from "Romeo and Juliet," and Mr. House singing Donizetti's aria, "Una Furtiva Lagrima," from "L'Elisir d'Amore." Both brought flattering acclamation and were compelled to respond to encores. In the duet, Goring Thomas's "Dear Love of Mine" ("Nadeschda"), there was fine voice blending and real artistry.

Vessella's Concert Band, Oreste Vessella conductor, at the morning concert offered Sig. Bazzacco and Rosano in a trombone duet, and Rita Seay Aprea, soprano. Mrs. Aprea's voice is of true clarity. She hails from Savannah, Ga., and made her initial bow to an Atlantic City audience July 2, being at once acclaimed an artist by the visitors and patrons of the Pier. At the evening concert Mrs. Aprea was heard in Puccini's "One Fine Day," from "Madame Butterfly." The applause was flattering and she was compelled to contribute two encores. Edward Garrett, popular pianist, with the Marlborough-Blenheim Trio; Leo Sache, director and artist cellist, was heard in Rubinstein's concerto in D minor. The large audience was delighted at the display of artistry. Mr. Garrett is a pupil of the well known teacher, Jacoby, of New York.

A program of unusual merit was presented by the students of Mrs. H. E. Conrad, at the home of Mrs. R. G. Edwards, June 6. It was in the form of a surprise recital for one of her pupils, Richard G. Edwards, Jr., who is physically unable to attend the studio. The program opened with "America," sung by the large audience, led by Dorothy Whittle, Dorothy Burnham, Evelyn Edwards, Dorothy Smith and Marie du Wald. Other numbers were given by Madeline Jordon and Gladys Smith (vocal solos), Dorothy Whittle and Dorothy Burnham (vocal duets), Mrs. Frank Whittle (monologues) and Dot Smith, Gladys Smith and Maxine Reisman (recitations). Miss Reisman is the talented daughter of Benjamin A. Reisman, popular pianist and composer. Mrs. Conrad was the efficient accompanist.

A special musical service was given Sunday evening, June 25, at the First Presbyterian Church. The regular choir of trained voices was assisted by the Hubbard Sisters, harpist and cellist. The quartet—Nora Lucia Ritter, soprano; Helen MacAvoy, contralto; William Chester Boyer, tenor, and Lehman McVaugh, baritone—offered Mendelssohn's "O Rest in the Lord." A cantata, under the direction of Mrs. William I. Probst and Anna P. Moore, entitled "Voices from Flowerland," sung by forty-three girls of the Sunday School, was a feature of the evening.

The Kiwanis Club of Pleasantville held its charter night and ceremonies at the Atlantic City Country Club at Northfield, June 15. The Belmont Quartet, composed of Helen Kennedy, director of music in the Atlantic City schools (soprano), Dorothy Turner (contralto), J. K. Snyder (tenor) and Stanley Parsils (bass), contributed the vocal numbers and were enthusiastically received.

Julia McManemin, talented daughter of Mr. and Mrs. John C. McManemin, was one of the leading soloists at a concert given recently by the advanced pupils of the Leefson-Hille Conservatory of Music, in the Orpheus Club of Philadelphia. Miss McManemin played "Gondola," by Leefson, and "Album Leaf," by Kirchner, displaying fine technic and feeling. She is a local resident and a graduate of Villa Maria College.

The Ambassador Artist Ensemble, Harry Loenthal director, offered a remarkable program, Sunday, June 25, with Bernard Parronchi, cellist, in two Popper selections; Marcel Hansotte, pianist of skill and ability, and Harry Loenthal, violinist. Wagner, Wieniawski, Grieg and Rimsky-Korsakoff numbers were beautifully interpreted.

Marion Jameson, director of music at the Brighton Avenue School, presented the graduating class, June 22, in the school auditorium in an interesting program. The school orchestra includes Robert Bowen, Harold Brasch, Haydon Bryan, George Christian, Pearl Clark, Davis Cox, Joseph Culbert (son of Mrs. Joseph A. Culbert, well known violinist), Leon Fair, Gladstone Fancisco, Marvin Frasier, and Marion Jameson, director of music at the Brighton Avenue School, presented the graduating class, June 22, in the school auditorium in an interesting program. The school orchestra includes Robert Bowen, Harold Brasch, Haydon Bryan, George Christian, Pearl Clark, Davis Cox, Joseph Culbert (son of Mrs. Joseph A. Culbert, well known violinist), Leon Fair, Gladstone Fancisco, Marvin Frasier,

Harry Gimbel, George Henderson, Charles Holt, Robert Kennedy, Richard Leach, Catherine Miskey, Walter Scott, Jennie Shute, Kingston Singhi and Dominick Sportel. The tone blending of these young musicians is very gratifying. Those offering piano solos and recitations were Leonore Schaffer, Philip Leigh, Catherine Miskey, August Schmelzkopf, Robert Brown and Franklin Rose. The Girls' Glee Club showed well trained voices and is a credit to the teacher. The members are Florence Talley, Frances Vollmer, Ruth Kiefer, Celia Silverman, Blanche Price, Dorothy Alcorn, Ragenole Berkowitz, Mildred Fleming and Lenora Plotka. Olive Swoboda was a pleasing accompanist for the class. The whole program was beautifully interpreted and won the applause of the large audience.

The Hebrew National Orphan Home featured Cantor Rosenblatt, tenor, and Max Jacobs, violinist, on the Steel Pier, June 4, for the benefit of the Home. An enthusiastic audience especially enjoyed Cantor Rosenblatt, whose singing possesses many commendable qualities.

Mattie Bell Bingey, formerly of Pittsburgh, a sister of Nora Lucia Ritter, popular soprano, was married June 15 at the manse of the First Presbyterian Church, to Bruce Graham Loomis of Newark. Rev. Henry Merle Mellen officiated. Mrs. Loomis is residing in Newark, and with her sister, Miss Ritter, will resume vocal study this fall.

An organ recital of merit was sponsored June 26 in the First Baptist Church by Evelyn Quick Lyon, popular instructor of organ and piano, introducing Dorothy E. Baker and Marion H. Semple, two advanced pupils of the Lyon Conservatory for Organ. Both showed marked talent in groups by famous composers, winning the approval of a large audience. They were assisted by Helen MacAvoy, contralto, and William Chester Boyer, tenor. Miss MacAvoy and Mr. Bower have appeared with distinct success at numerous musicales and recitals. They also gave pleasure in a duet. Evelyn Quick Lyon accompanied at the piano.

Nora Lucia Ritter was guest soloist at two weddings recently: Ruth Lowenthal and Benjamin Katz, Dr. Henry M. Fisher of Beth Israel Temple officiating; and Edna MacRoe and W. Russell Reed in the First Presbyterian Church, Dr. Henry Merle Mellen officiating.

At a reception tendered by the auxiliary of Our Lady Star of the Sea, in honor of Rt. Rev. Msgr. P. J. Petri, the newly ordained minister, one of the leading lights in a playette was Margaret Crawford, a pupil of the Ritter Studio. She has a delightful soprano voice and her intelligent use of it was pleasing. Miss Crawford also has a charming personality.

J. Frank Merrich, conductor of the Steel Pier Symphony Orchestra, sponsored Emily Stokes Hagar, soprano; Mischa Ferencz, tenor; Emily Russell Miller, soprano, and Enrico Aresoni, tenor, at the Sunday night concerts in the Music Hall on the Pier, drawing fairly large audiences. These artists are well known to Atlantic City patrons, having been heard at many local concerts.

Oreste Vessella, conductor of the Steel Pier Concert Band, presented Emma Zuer, soprano; Paul W. Keast, baritone, and Henry Gurney, tenor, at the Sunday evening concerts. William S. Thunder was accompanist. Vessella's concert band is a favored Pier organization, and the pronounced drawing feature of the Steel Pier.

J. V. B.

**Boston, Mass.**—(See letter on another page.)**Buffalo, N. Y.**—(See letter on another page.)

**Chattanooga, Tenn.**—Progress being noted in the building of the new auditorium, plans are already afloat in Chattanooga for the formation of a high grade local musical organization to augment the program attendant upon its opening. To this end, Howard L. Smith will organize a chorus of several hundred voices and devote the interim to its training. About one hundred Chattanooga singers have already qualified, it is reported. One of the most important features of the new structure will be the installation of a large organ requiring nine months to build. Chattanooga Music Club is actively interested in the selection of the instrument, and will co-operate with the city in amassing the organ fund. The city commissioners have entrusted the Music Club with the plan for bringing to the public the very best available talent by way of a continuation of the artist concert courses so popular in the past. Sunday afternoon organ concerts will be accorded the public free of charge, and popular prices will prevail wherever practicable. Mrs. John Lamar Meek of the State Federation of Music Clubs, through whose initiative Cyrena Van Gordon gave her recital in Wyatt Auditorium recently, was eminently successful in the adoption of popular prices, and it is stated on good authority that such may be the order of matters musical in this city, when auditorium concerts are in full swing in the new memorial building.

Successful closing exercises have been held within the last few weeks by Chattanooga's three schools of music—Cadek Conservatory, presided over by Josef O. Cadek; Chattanooga School of Music, under the direction of Mrs. R. L. Teichfuss, and the American School of Music, under Prof. Charles Gluck. Several delightful concerts were graduated. The programs of the first-named occupied ten evenings. Preeminent among them was the graduating recital of Lois Spencer, pupil of Prof. Roy Lamont Smith. Her program included difficult numbers by Beethoven, Bach, Chopin and Faure, with a concert etude composed by her teacher. The pianist is but seventeen years of age. She was assisted by Mrs. Walter Heasty, soprano.

Music for the commencement exercises of the public schools was under the tutelage of Clara Whips, Mrs. W. H. Pryor, Mrs. A. S. Dickey, Mrs. John Lamar Meek and other accomplished supervisors. During the tenure of the two semesters in Chattanooga High School, Miss Whips directed a band, an orchestra, a cornet quartet and two full and selected choruses, all of which participated on the program of the high school commencement. Miss Whips wielded the baton before an audience of three thousand, directing the large orchestra and a chorus of several hundred pupils.

She is spending her summer in New York, and will complete a musical course at Columbia University.

Ottakar Cadek, of New York, violinist of the chamber music quartet organized by Mrs. Pulitzer, has been the guest of his parents, Prof. and Mrs. Josef O. Cadek, at their home on Signal Mountain.

A Chattanooga branch of the League of American Pen-women was organized here this week, with Sarah Ruth Frazier, president; Mrs. John Loop, vice-president; Lucile Rogers Wyman, secretary, and Katharine M. Vaughn, treasurer. To be eligible one must be a writer, painter, musician or sculptor. Miss Frazier, its head, combines art, music and letters. At the biennial convention held in Chevy Chase in May she was elected vice-president for the State of Tennessee. At once of the evening entertainments Miss Frazier's song, "Sunshine and Love," was rendered by Mrs. Northrup, soprano.

Florence Evans of Cincinnati assisted the Chattanooga Male Chorus upon the occasion of its seventh semi-annual concert held in Wyatt Auditorium. An excellent program, well fitted to her contralto voice, was pleasingly rendered. Paris R. Myers conducted the choral numbers and Emil Lehman was piano accompanist. A noteworthy offering was the Chopin-Vogrich "Ring Out, Wild Bells" by soloist and chorus with the violin obligato by William Krug. Augmenting the choral presentation of the grand march from "Tannhauser" was the singing of Mesdames Taliaferro and Payne and May Roberts, sopranos, and Mesdames Sizemore and Turrentine and Miss McCue, altos. The solo part of "In the Storm," by Schultz, was sung by Stewart Roberts.

K. M. V.

**Chicago, Ill.**—(See letter on another page.)

**Dothan, Ala.**—The Sacred Harp Singers met here on June 4 for their regular monthly singing. The singers were called to order by E. O. Spivey (chairman), W. C. Tidwell, Jasper Barnes, Joel Tew, J. F. Patterson, John Woodham and R. S. Scarborough taking part. After the intermission, F. G. Barber, Ed. Howell, John Edmonson, B. P. Poyner, O. G. Tidwell and James Helms sang.

Anne Reid Rollins has returned for the summer after having spent the last ten months studying voice with John Proctor Mills of Montgomery, from whom she won a scholarship.

J. P. M.

**Elkhart, Ind.**—One of the most interesting students' recitals given in Elkhart was the class in violin of Anna Hogue. A capacity audience greeted these talented young players at the First Presbyterian Church, June 1. A full orchestra, composed entirely of Miss Hogue's pupils, accompanied many of the selections; this was augmented by the organ and piano, played by Mrs. Harvey Crawford and Marion Hughes, respectively. Solos were rendered by Edith Lord, Mary Harden, Adaline Horwich, Phyllis Helfrick, Eunice Zimmerman and little Martha Jollif, eight years old, whose talent is unusual. She used a quarter-size violin. A quintet by Eugene McManus, Phillip Helper, Charles Longacre, Norwell Roth and Helen Nile was well given. An ensemble of older boys was especially good, the performers being Sydney Zolot, Harry Rosenberg, Kenneth Fields, Arden Crawford, Robert Dillon, Donald Kintzel and Otilio Yoder. Another splendid number was a sextet composed of Martha Schaffer, Jeanette Overlease, Velda Rush, Carlyn King, Isabelle Sanders and Irma Carlson. Entirely novel was the "Tit for Tat" played by two little girls, Margaret McKeey and Beatrice Ferguson. Assisting artists were Alene Webster, soprano, and Inez Hood, reader. The program closed with a grand ensemble of voices and orchestra, rendering Haydn's "The Heavens Are Telling." The chorus included Mesdames Francis Compton, Edna Gray, Donald Robbins, A. J. Baumgartner, Alene Webster, Louise Jenner and Isabelle Wineland and Messrs. Herman Compton, A. J. Baumgartner and Harvey Crawford. The students' orchestra was assisted by F. Warren, flute; Floyd Neff and Lee Willis, clarinets; Ethel Lord and F. Holtz, cornets; Josephine Butler, saxophone; Joe Dusek, cellos; Jerry Dusek, bass; Marian Hughes, piano, and Mrs. Harvey Crawford, organ. Other accompanists for the evening were Mrs. Baumgartner, Dorothy Kirtzel and Helen Zimmerman.

On Thursday afternoon, June 1, a large crowd witnessed a spring festival, given by 3,000 school children, at McNaughton Park. The whole event was under the direction of Fred Smith and Lida Edmonds, supervisors of music in the schools. Prof. S. B. McCracken of the high school announced the numbers and the Boy Scouts acted as ushers. Dances, drills, solos and choruses were accompanied by the school orchestra. It was a decided success.

The Quartet Choir of the First Congregational Church gave a program of Mendelssohn music at the regular morning service on June 11. Mrs. Brenda Fischer McCann, organist; the quartet, consisting of Edna Gray (soprano), Isabelle Wineland (contralto), L. Greenwalt (tenor) and Charles Tompkins (bass); and H. N. McCann (baritone soloist), presented an excellent program.

The Instrumental City Band, James K. Boyer director, has been engaged by the city to give a program weekly at McNaughton Park.

The Coun Ltd. Band will give concerts weekly in Coun Park, under the direction of Fred Wapham. B. F. McC.

**Erie, Pa.**—With the exception of weekly band concerts to be continued during the summer, the graduating exercises of the Erie Conservatory of Music, June 28, closed the music season here, one that has been marked with events of note in which local talent and artists of international reputation have taken part.

Commencement at Erie Conservatory of Music terminated its tenth year. Diplomas were awarded by Principal Peter Le Sueur, Mus. Bac., to four graduates: Theodate Stahl, in organ and supplementary subjects; to Ada L. Jenks, Lillian Ault and Marion Carlson, in piano and supplementary subjects. Hundreds of persons attended and the graduates and former pupils of the school gave a noteworthy program, which was concluded with act four from "Il Trovatore" by pupils of Charles Le Sueur. More than 300 grade certificates were issued in the various branches. Summer school, in charge of Charles Le Sueur and Percival Le Sueur during the absence of the principal (who is in England), has a large enrollment. The fall term will start the first of September.

Erie will have interesting musical activities in the coming season, according to announcements made by leaders

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and impresarios. Erie Symphony Orchestra will arrange an extensive program. Among the celebrities booked to appear are Frieda Hempel, Mary Garden, Frances Alda, Louis Graveure, Alberto Salvi, the Ruth St. Denis Dancers and the William Wade Hinshaw production of "Così Fan Tutte." Charles Le Steur will organize an opera company from among his students in Erie and vicinity.

Frances Hall, of Erie, who has studied with Ernest Hutcheson for the past five years, will give a recital in Aeolian Hall, New York, October 26. She will continue to study with Mr. Hutcheson this summer at Chautauqua.

Final recitals are being held in the studios of Mrs. Harry Schaal, Thekla Baur Abbott and Lois Berst. Miss Berst sailed for England July 8 to be the guest of Ethel Leginska in Chelsea during the summer.

Yasha Bunchuk, cellist, of New York, and George French Brevillier, contralto, of Erie, gave a concert June 12 in Academy High School auditorium. Walter Keiswetter, of New York, was the accompanist. M. McK.

**Fitchburg, Mass.**—The girls' and boys' glee clubs of the Fitchburg High School, under the direction of Gwilym Miles, and the students of the school in a delightful Japanese operetta, "O Hara San," under the direction of Alice R. Pepin, presented one of the most enjoyable and entertaining school musical events of the entire season on the evening of June 19. The glee clubs, which have been organized as separate organizations among the boys and girls of the school, were heard in both single and joint selections, making an unusually favorable impression. Mr. Miles, who is director of music at the school, was also heard in a group of songs and, as usual, received an ovation from the large audience. Following the short concert given by the glee clubs, the operetta was presented, with forty or more students of the school taking part. The title role was played by Ina Markkanen. Others who were intrusted with principal roles were Mary Murray, Beatrice Stone, Madeline Gibson, Raymond Pelletier, Oscar Rome, Toivo Myllykangas and Harry Cosgrove. The stage settings were especially attractive and the entire production of an unusually high order for an amateur effort. Miss Pepin, who directed, presided at the piano, and the accompanying orchestra comprised David H. Merriam, Jr., Robert Hird, John W. Soderberg, Paul Cheneray, Theodore Lindstrom and Walter Michaels, all students of the school. The operetta was repeated during the week of June 26 in connection with the commencement week program of the school.

Fitchburg has been unusually fortunate during the past season in the number of amateur orchestras available for functions of a social and musical nature. Fitchburg Post-American Legion, has maintained an excellent orchestra of eleven pieces during the season, under the direction of William Hackett, while Hubert Fenno, another well known local violinist, has directed an orchestra of fifteen men, all members of Laurence S. Ayer Post, Veterans of Foreign Wars. The Fitchburg Y. M. C. A. has an excellent orchestra, under the direction of Lester Brown, while orchestras have been available for school and other functions at both the Fitchburg High School and the Fitchburg State Normal School, the members of which have been recruited respectively from the student bodies of the two schools.

Friends of Rocco Pandiscio, Fitchburg's prominent young Italian baritone, who has been studying opera in Italy during the past eight months, have received word that he is making gratifying progress and is planning to extend his stay in that country to permit his operatic debut there before returning to the United States.

Frederic L. Perry, of the adjoining city of Leominster, whose Olde New England Choir has been a standard attraction on the Lyceum and Chautauqua circuits for the past eight years, has left for his fifth consecutive season with the Standard Chautauqua System of Lincoln, Neb.

President Herbert C. Peabody of the Fitchburg Choral Society, who is organist and chorister of Christ Episcopal Church, with Mrs. Peabody entertained the ladies of the volunteer choir of that church at their home on June 7. The men and boys of the permanent vested choir at the church were similarly entertained on the evening of June 14, when the clergy of the church were also numbered among the guests.

P. J. Burns and Henry J. Clancy were the soloists at the annual Flag Day exercises of Fitchburg Lodge of Elks June 14. The lodge orchestra assisted in the exercises.

Mr. Burns and Catherine Morrilly, with Catherine R. Carey as accompanist, gave a musical program in connection with the convention of the Massachusetts Catholic Order of Foresters in this city on June 25.

Few musical organizations have won such unusual popularity in this section as the Famous U. S. Fifth Regiment Band, recently returned from service in Germany and now stationed at Camp Devens in the neighboring town of Ayer. The band was the chief attraction at the Boy Scouts' field day in this city on June 24, and arrangements are already under way for a return date in Fitchburg. The band is known as the oldest regimental band in the army, dating back to 1848, and comprises seventy men, under the command of Capt. J. A. Yon, with Warrant Officer Kurt Frier as leader and bandmaster. Among the trophies in the custody of Captain Yon are a silver baton presented by American women in Mexico City in 1848, massive silver cups won at many celebrations of national importance, and trophies won abroad during the world war and during the subsequent service of the band in Germany. C. C. M.

**Fort Wayne, Ind.**—The final concert of the season in the Morning Musicale series was given in the Palace Theater by Queena Mario, lyric soprano, and Ethel Murray, cellist. Miss Mario possesses a voice of charming quality and much dramatic ability. French songs predominated in her program, with English and Italian numbers interspersed. Perfection of enunciation and diction was especially noticeable in Gliere's "Ah! Twine No Blossoms." Miss Mario also scored a triumph in "A Fors e Lui," from Verdi's "La Traviata." Her accompanist was Carl Bergenthaler. Miss Murray pleased the audience best in her reading of Popper's "Tarantella" and La Gourge's "Angelus Sonna."

Robert Quick, a talented young violinist of this city, gave a recital May 4 in the Majestic Theater. A broad knowledge of variation of tone and depth of theme was displayed in "The Minuet," by Paderewski-Kreisler, and "Caprice," No. 24. The different movements of the Bruch concerto were well brought out. "The Sextet" from "Lucia" was one of the most delightful numbers of his program. Mr. Quick, formerly a pupil of Emil Bouillet of this city, has

more recently benefited by instruction from Leon Semetini, Alexander Bloch and Leopold Auer.

The Fort Wayne Musical Club, the city's youngest organization of its kind, gave a delightful program on May 4 in the studio of Irene Rohyans-Karns. Georgia Wirth Jones and Janet Howey arranged the program, and the former and Mrs. Karns were the accompanists of the evening. The musical numbers were rendered by Eda Siemon, lyric soprano; Juliette Lange Burns and Ruth Thompson. A reading on the "Evolution of the Piano" by Mrs. Karns comprised the literary portion of the program. The club held its first guest evening June 1.

On May 9 the Kendallville Community Orchestra and the choir of West Jefferson Street Church of Christ united in giving a musical festival at the edifice named. The soloists of the evening were Margaret Canode, Irene Parvin, Irma Merriman (a clever whistler), Guy A. Smith and Fred Zimmerly. The choir rendered acceptably the "Bridal Chorus" from "Rose Maiden" and "Inflammatus" from Rossini's "Stabat Mater." Irene Parvin and Grace Prince Fahising accompanied.

Vera Sessler and Mrs. Charles Krick, piano pupils of Edith Foster, were presented in recital by their teacher at Packard Hall June 15. Both evinced what talent coupled with hard work can do. Miss Sessler gave intelligent and colorful readings of her numbers, which were the Beethoven sonata in F sharp major, op. 78, and selections by MacDowell, Chopin and Chopin-Liszt. Mrs. Krick is a brilliant player, as shown in her rendition of the Chopin scherzo in B flat minor, a Brahms rhapsodie and the MacDowell polonaise.

The second annual concert of the Fort Wayne Community Chorus was given in the Majestic Theater June 20, the chorus being assisted by C. C. Schlatter's Orchestra. Soloists of the evening were Esther Jacquay and Mrs. John B. Petrilli, sopranos; Florence R. Cleary, contralto; B. C. English, tenor, and Jess D. Klopfenstein, baritone. O. E. Richard conducted and Mrs. Richard accompanied. The chorus work consisted, in part, of the "Soldiers' Chorus" from "Faust," by the male contingent, and "By Babylon's Wave," by the women members. Accompanied by the orchestra, the chorus sang "Messe Solennelle" ("St. Cecilia"). The work of the chorus justified it as a commendable feature of the community which it is hoped will be permanent. It will be heard again this summer in connection with the band concerts in local parks. Of the solo work Mrs. Cleary's "O, Divine Redeemer" was a gem in diction, tonal quality and dramatic appeal. Miss Jacquay, a younger student, sang the Bach-Gounod "Ave Maria" in a manner which showed that good foundation work is being done. She is a pupil of Kay M. Spencer.

The Fort Wayne Lutheran Choral Society was heard at St. Paul's Lutheran Church June 22, in connection with Walter Sassemannhausen, concert organist, of Chicago, upon the occasion of the convention of the Central District of the Missouri-Synod of the Church. The music of Bach, Handel and Mendelssohn predominated in the program and was well sung by this chorus under the baton of Professor Weller.

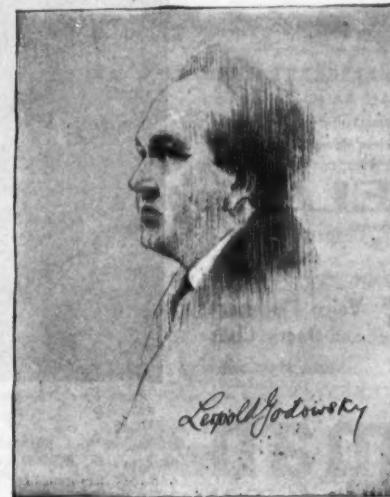
Gruber's "Silent Night" was especially well sung. Mr. Sassemannhausen is an accomplished organist, who has been heard in this city on previous occasions. Luella Maree Feiertag, a local singer who has been away studying and filling professional engagements, showed marked improvement in her vocal accomplishments. E. W. H.

**Hurtsboro, Ala.**—The high school has closed here. The first night of the Commencement was given over to the students of Philomae Davis, teacher of expression, with the pupils of the second and third grades and a number from the first grade, all showing good training. The second evening was given over to the music class of Ione Pollard, whose work was well demonstrated. Miss Pollard is a graduate of the Chase Conservatory of Music and Expression, Columbia, Ga. J. P. M.

**Ithaca, N. Y.**—(See letter on another page.)

**Lewiston, Me.**—May music in this city included a concert by Raychel Emerson, a Maine dramatic soprano, who has recently returned from Italy, where she has been studying with Schiavoni, following four years in New York under Mme. Viafora. She displayed undeniable charm and sympathy in her songs, and, although a young singer without the finish or technic of a more mature artist, gave much pleasure. On her program were three of Gschwind's songs, two of Rimsky-Korsakoff's, "Depuis le Jour" from "Louise," the "Ave Maria" from "Otello" in costume (her best selection), and an aria from "Il Trovatore." The English songs were by Hageman, Vanderpool and Cowen. Miss Emerson's accompanist was Emile Roy, of this city, whose piano work is of artistic finish. It is as an organist that Mr. Roy is best known and he was also the assisting artist, playing the antante from the "Symphonie Gothique" of Widor and allegro from a Bach trio and allegro vivace from Jacob's symphony in E. He has good pedaling technic, uses rather novel stop combinations, and is discreetly sparing of the full organ. Mr. Roy spent over a year in Paris at the Conservatoire. He has gone to Warren, Miss Emerson's summer home, to help her work up her part as Fata Morgana, the gypsy in the Russian opera, "The Love for the Three Oranges."

The lecture-recital in May by Blanche Dingley Mathews was an event worth while. Mrs. Mathews, the widow of W. S. B. Mathews, well known in the musical world, is a native of Auburn, Lewiston's sister city. With Mrs. Mathews, who is now in Boston conducting a branch of her famous Denver School of Music, were two brilliant pupils, Madeleine Blickensderfer and Lillian Wolfenberger, who gave piano illustrations of the lecture. Mrs. Mathews' first topic was "The Evolution of the Preludes." The preludes used were by Bach, Mendelssohn, Chopin, Debussy and Rachmaninoff. Mrs. Mathews' second topic was "The Influence of the Virtuoso on Piano Composition." The Schubert-Liszt "To Be Sung on the Waters" was played as one of the Liszt things worth while. Paderewski's "Cracovienne" and two scenes from Godowsky's "Triakontameron" were more interesting because Mrs. Mathews was able, (Continued on page 40)



## From the Musical Column of the New York Evening Post, of May 4th, by Henry T. Finck, Distinguished Critic

"The eminent pianist (Godowsky) was at his best in some arrangements by himself, short pieces by Rameau, Corelli and Loeilly, which he played with exquisite delicacy and tonal shading, on what was certainly the best Knabe piano ever heard in Carnegie Hall—a sort of super-Knabe. Most enjoyable also were five numbers from his own 'Triakontameron', a name which covers a multitude (thirty) of 'moods and scenes in triple measure', which may be highly commended to pianists, amateur as well as professional (they are not difficult). He had to repeat the 'Music Box'."

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## MUSICAL COURIER

### FOREIGN NEWS IN BRIEF

(Continued from page 10)

opera, conducting a performance of Wagner's "Meistersinger," and in a concert of the Municipal Orchestra, scoring a notable success both times. L. K.

"ANDERSEN'S TALES" FOR ORCHESTRA.

Crefeld, Germany, June 19.—A new orchestral suite by Karl Kämpf, the Berlin composer, based on the fairy tales of Hans Christian Andersen, had an unusual success at its performance here under the direction of Dr. Rudolf Siegel. U.

METZGER-LATTERMANN FOR BERLIN VOLKSOPHER.

Berlin, June 20.—The Grosse Volksoper ("People's Opera"), whose ambitious plans have been recorded in the MUSICAL COURIER before, has added to its staff of singers for next season two more distinguished artists, namely, Otilie Metzger-Lattermann, the famous Dresden contralto, and her husband, Theodor Lattermann, baritone. Magnus Andersen, of Christiania, has also been engaged. C. S.

ELEANOR SPENCER ENTHUSES OXFORD "DONS."

Oxford, England, June 13.—Eleanor Spencer, the American pianist, gave a most successful recital here last Friday under the auspices of the University. Her program ranged from Scarlatti to Scriabine, and delighted a large number of University students, members of the faculty and citizens. On Saturday and Sunday Miss Spencer was entertained by the masters and "Doms" of Queen's College, who had been most enthusiastic about her playing. R. P.

BARBARA KEMP A REALISTIC "CARMEN."

Berlin, June 19.—The sensation of the spring opera season is the new "Carmen" just staged at the Staatsoper, with Barbara Kemp in the title role, by Karl Holz, stage manager, under the musical direction of Leo Blech. The production has many novel features of stage management, such as the arrangement of the first act, where the street life is confined to back stage, separated by a great arch from the foreground, which is left clear for the chief dramatic development. At the end of the last act the fine chorus, usu-



Photo by d'Ora, Vienna

ALFRED GRUENFELD,

Vienna's "pet pianist" and inimitable interpreter of Viennese music, whose seventieth birthday was the occasion for one of the greatest ovations ever witnessed in a Vienna concert hall.

ally omitted, is reinstated. The performance is unusually fine, especially in the ensembles, even for Berlin standards, but the center of attention is Barbara Kemp, who invests the role with grim realism and raciness, stressing the tragic fatefulness of the drama throughout. She scored a rare triumph with both public and press. The other characters, especially Theodor Scheidt as Escamillo, were adequate; the orchestra and chorus superb. A feature of the production is the splendidly modern, yet picturesque and architecturally convincing scenery by P. Aravantinos.

The Deutsches Opernhaus, about the same time, has scored a real success with the newly staged "Tristan," under the direction of Eduard Mörike. Here, too, the most creditable share fell to the orchestra and the ensemble, the principals being only fair. Aside from these re-staged favorites, the usual bills continue to draw good crowds, as do various operettas in other theaters. Concert life is dormant.

Concert life is dormant. Its last word for the season was Joseph Schwarz's only recital after his return from America. The Philharmonic was crowded to the doors with a super-enthusiastic audience. As in other cases of returned pilgrims from America, Schwarz was acknowledged to have improved. (Is there, perhaps, something about the "electric" atmosphere of America that improves voices, or is it the general high-power standard of artistic practice there?) The program, especially worthy of praise, included songs by Strauss, Kowalski's "Pierrot" songs and Moussorgsky's "Song of the Flea." C. S.

JUBILEE OF LONDON COLLEGE OF MUSIC.

London, June 19.—Trinity College, one of the oldest musical colleges in England, celebrated its jubilee on June 14

July 13, 1922

## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Nine prizes for American composers, amounting in all to \$2,750. Contests end December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Bush Conservatory of Music—Through the generosity of Charles S. Peterson, a master school in piano, voice, violin and composition has been established which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in June and September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

and 15. Important improvements have been made in the college buildings in permanent memorial of the occasion. Trinity College was the first in this country to organize regular "local" examinations, the first taking place in 1876. G. C.

SZELL FOR LEADING DÜSSELDORF POST.

Vienna, June 16.—Georg Szell, once a famous Vienna pianist child prodigy, and last season second conductor of the Darmstadt Opera, has been engaged for the post of first conductor and chief of the Municipal Opera at Düsseldorf, starting next season. Szell, who is but twenty-five years of age, has had several of his compositions successfully produced by the Vienna Philharmonic Orchestra.

P. B.

ENGLISH INSTRUMENT MAKERS COMPETITION.

London, June 16.—Stringed instrument makers here are interested in a competition announced by W. W. Corbett for a string quartet of English made instruments. The prize is thirty guineas, with an additional twenty guineas towards expenses. At least six competitors must enter, amateurs being invited.

G. C.

FURTWÄNGLER PERFORMS NEW FITZNER CANTATA.

Vienna, June 20.—"Von deutscher Seele," by Hans Fitzner, received its Vienna première at the hands of Wilhelm Furtwängler. Vienna was less enthusiastic over the work than Berlin had been. With all due reverence for its deep sincerity of purpose, we found that it is too heavily burdened with those philosophical tendencies which are most significant of the "deutsche Seele" in general. The rendition of the cantata was flawless, Furtwängler surpassing himself, and Bertha Kiurina and Richard Mayr, both from the Staatsoper, excelling among the soloists.

B.

AUSTRIAN STATE THEATERS' TERRIFIC DEFICIT.

Vienna, June 19.—The Austrian State Savings Committee, according to information published by today's papers,

is now determined to inquire into the enormous and still increasing deficit incurred by the two State theaters. The deficit for the month of March has reached the enormous amount of 130 millions of crowns, of which the largest portion falls to the share of the Staatsoper. P. B.

## STRAUSS TO PRODUCE OPERA BY HIS PUPIL.

Vienna, June 17.—According to the "Allgemeine Zeitung," Richard Strauss has accepted, for performance at the Vienna Staatsoper next fall, a one-act opera entitled "Blumenage" by Dr. Ernst Erich Buder, a heretofore unknown composer who is a pupil of Strauss, and at present chief conductor with the Bucharest Royal Opera. The Vienna production of his opera will be its first performance anywhere. P. B.

## BRITISH OPERA REVIVING.

London, June 26.—Great success has attended the first season of the British National Opera Company at Covent Garden, and the directors anticipate a regular London season. Preference shares, for which the public have subscribed, have been taken up widely, 34,000 out of a possible 40,000 being already sold. G. C.

## MINIATURE OPERA IN LONDON.

London, June 24.—A twenty-minutes' opera by Vaughan Williams had a recent premiere at the London Royal College of Music. A setting of various parts of Bunyan's "Pilgrim's Progress," critics find the opera "both static and ecstatic." The orchestration is largely composed of counterpoint, the model idiom being freely used. G. C.

## RUSSIAN OPERA SCORES PUBLISHED IN ENGLAND.

London, June 26.—The vocal score of Rimsky-Korsakoff's "Le Coq d'Or," with French and Russian words, has recently been published by the London firm of J. & W. Chester. The same firm is shortly issuing the vocal score of the original version of Moussorgsky's "Boris Godounoff." The latter will be a reproduction of the original edition which was published under the composer's own supervision, and has been out of print for many years. In addition to the Russian text, new English and French translations, the latter by M. Robert Godet, have been provided. A collection of Moussorgsky's songs in the original version with a French translation by M. Pierre d'Adeim are also to be issued shortly. G. C.

## STATE APPRECIATION OF GREAT GERMAN COMPOSER.

Cologne, June 14.—The urn containing the ashes of the late Max Reger is to be buried in the state churchyard at Weimar. The composer's widow appears to be in financial difficulties as she has had to let the house in Fenna and sell the Reger Thurmen estates together with many of her husband's manuscripts. Dr. H. U.

## VIENNA PHILHARMONICS AND SALZBURG FESTIVAL.

Vienna, June 21.—The Vienna Philharmonic Orchestra leaves the city on June 29 for its much heralded three months' tour, sailing from Genoa on July 1 on the "Tomaso di Savoya." Practically the entire orchestra will participate in this tour and merely ten members of the organization, among them concertmaster Arnold Rosé, will

remain at home to form the nucleus of the orchestra to be organized for the Salzburg Festival, which will be recruited from other Vienna orchestras. Orchestral rehearsals for the festival are scheduled to begin next week. Incidentally, the Rosé Quartet has cancelled its proposed appearance at the Salzburg Chamber Music Festival and will be replaced by the Hindemith Quartet from Frankfurt. P. B.

## A HEINRICH SCHÜTZ SOCIETY FOUNDED.

Berlin, June 18.—In commemoration of the two hundred and fiftieth anniversary of the death of Heinrich Schütz, the greatest German master before Bach, a Heinrich Schütz Society has been founded in Dresden, with the object of

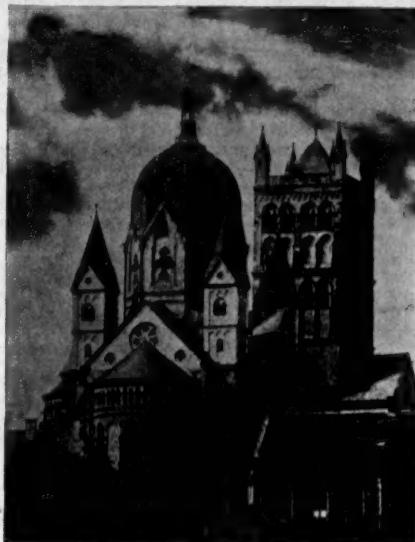
stimulating interest in the composer by publications, editions of his works and performances. The president of the society is Prof. Otto Schmid. There will be a celebration of the anniversary on the day of Schütz's death, November 7, in Dresden, where the composer spent fifty-five years of his life as director of the then Electoral Chapel. A Dresden musicologist, Dr. Erich Müller, is at present preparing a collection of Schütz's letters for publication. C. S.

## CHANGE OF CONDUCTORS FOR SWEDISH GOTEBORG ORCHESTRA.

Goteborg, June 12.—The composer Ture Rangstván has been engaged as the principal conductor of the Goteborg Symphony Orchestra. The former conductor, Wilhelm Stenhammar, will now devote himself to composition. S.

## ANCIENT LITTLE TOWN HAS ONLY SCHUBERT FESTIVAL IN GERMANY

Neuss, Germany, June 5.—The only Schubert festival of which there is any record in Germany this year—the one hundred and twenty-fifth since the composer's birth—has



THE FAMOUS QUIRINUS CHURCH IN NEUSS  
(A. D. 1209),

where Schubert's Mass was sung in commemoration of the 125th anniversary of his birth.

just taken place in this small but very ancient town close to the Dutch border. Neuss is not far from the west bank

of the Rhine, within easy reach of Düsseldorf and other large industrial centers which have overtaken it in material growth. But it possesses, as evidence of its age, a famous old church dating back to 1209 and still more ancient Roman remains. More important for the matter in hand, it has a music-loving Mayor, Dr. Klein, to whose initiative this sole German Schubert Festival is due.

Both orchestral and chamber music works of the master were given excellent performances. The rarely heard B flat major symphony, the great C major symphony, and the "Rosamunde" music were conducted in eminently authentic style by Prof. Hermann Abendroth, of Cologne, at the head of the famous Gürzenich Orchestra. Members of the Gürzenich Quartet (Bram-Eldering and Feuermann), with Prof. Uzielli at the piano, interpreted the trio in B flat major, and the famous Rosé Quartet contributed several of the master's string quartets, including the familiar "Tod und das Mädel," while Harry von Raatz-Brockmann, the Berlin baritone, and Eva Brühn, soprano, sang a choice selection of the master's songs in exemplary manner. Both the chamber music and song recitals had to be repeated, owing to the unexpected public demand, which evidently went far beyond the local bounds.

The climax of the festival, which throughout had the character of real devotion and homage, was the performance of the E flat major Mass, written in the last year of Schubert's life. In this the Gürzenich Choir, also of Cologne, participated with the rest of the festival forces under Abendroth. This, of course, took place in the ancient Quirinus Church, the pride of Neuss. A more impressive and devout celebration of the Schubert anniversary could not have been wished.

HERMANN UNGER.

## Next Season Dates for Powell

Quite apart from his recital appearances for next season, John Powell has been engaged as soloist with the following orchestras: Two appearances with the Minneapolis, Boston, and Philadelphia orchestras, and one appearance each with the St. Louis Orchestra in Kansas City, and the Cincinnati Orchestra in Indianapolis. With three of the orchestras, he will play his own "Negro" rhapsody, and with the two others Daniel Gregory Mason's prelude and fugue for piano and orchestra.

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## ACROSS THE COUNTRY

(Continued from page 37)

through personal acquaintance with the composer, to give bits as to their inspiration.

One of the best things that has come to this city for a long time was the Woman's Choral Society of Portland, of sixty voices, under direction of Rupert Neily, a teacher of voice. Anne Neily was the assisting pianist and a real treat. Before her marriage, as Fay McAdams, she was well known in the Western States and in Canada as a concert pianist. This, however, was her first public appearance in several years. She has a masculine touch, broad treatment of themes, superb technic, and a tone quality wholly satisfying. She played numbers by Moszkowski, MacDowell, Palmgren, Debussy, Leschetizky and Chopin. Her phrasing was clear cut and her interpretations brilliant. Mr. Neily directed and the society, composed of Portland's best church singers, responded like an organ under the touch of a master musician. They sang in German, Italian, French and English, all with fine enunciation and expression.

Lewiston-Auburn church singers have recently organized a club, which they have named the "Community Players," and as their first production they presented "Priscilla," the comic opera by Henry Coolidge and Thomas Surette. It was a revival of something which had been produced here many years ago, brought up to date, with a tuneful chorus, and presented with a finish creditable in a professional performance. Elvert E. Parker, cashier of the Manufacturers' National Bank and a well known tenor, who has been coaching both musical and dramatic performances for years, was the coach and also the comedian. Two of the principals who did noteworthy work were Eva Foster Spear, who has a lovely lyric soprano voice and who sang the title role of "Priscilla," and Fred A. Clough, a bass-baritone, who gave a remarkably dramatic interpretation of the role of Miles Standish. There were two performances with crowded houses and a request for a repeat performance.

The school music festivals deserve a paragraph by themselves. These came late in May. Jordan High School in Lewiston, which has a big musical organization, gave two concerts by its mandolin club and school orchestra, both organizations taking part at both concerts. The orchestra is under direction of George W. Horne, supervisor of music in Lewiston schools, and a fine tenor, Marguerite Lougee, an instructor at the high school, drilled the mandolin club. The orchestra was very well balanced and did not show the usual fault of amateur orchestras of too many strings. Among the selections were Beethoven's minuet in G; "Flirtation Waltz," by Steck, flute, violin, cello and piano; "I Hear a Thrush at Eve," Cadman (saxophone solo); "Melody in F," Rubinstein, mandolin club with a flute duet. Mildred Litchfield, a local coloratura soprano, assisted. Miss Litchfield is also one of the teaching force. The work both in classical and popular selections showed wise direction and something of what the musical staff of Lewiston schools are trying to do in the way of promoting musical appreciation among the pupils.

The Auburn Schools' Music Festival was held on May 19. This is a biennial affair and includes all grades and the junior high school. Several hundred pupils take part and their work includes part songs, choruses, folk songs, dances and operettas. E. S. Pitcher is the supervisor of Auburn schools' music and is a church singer of merit. There were simple operatic selections by the orchestras of the Webster grammar and Lincoln intermediate schools, and a very pretentious program by the junior high school orchestra. The work of the first four grades was demonstrated in the morning, that of the remainder of the grades in the afternoon, with the junior high operettas in the evening. One of the operettas was original and had been written by the pupils of Mr. Pitcher's daughter, Gladys Pitcher Sleeper, under her supervision. Miss Sleeper is a talented pianist and has composed several songs.

L. N. T.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Lowell, Mass.**—The "after-school" piano and violin classes, inaugurated last year with the co-operation of Lowell Community Service, are continuing this season with gratifying success, Gertrude F. O'Brien supervising the instruction in piano and Jessie M. Hagar in violin. Music teachers at the public schools and outside are aiding in the work. The courses are self-supporting and have not encroached on regular school work. They have developed unexpected talent in the grammar schools and many students will undoubtedly seek instruction from private teachers. The season closed June 7, with a demonstration before the public, in the High School. Especially interesting was the facility with which the pupils played their solo numbers in any key demanded by the instructor.

The same evening, under the direction of Cora Garnett,

"The Garden of Flowers" was given by the young people of the Pawtucket Church. It was picturesquely staged and capitally acted and sung.

Edith F. Gove's piano pupils were heard in recital at Kitson Hall, June 8.

Two interesting recitals by the pupils of William C. Heller took place on successive evenings. His advanced pupils were assisted by the choir of the St. Anne's Episcopal Church, of which Mr. Heller is the organist, and Raymond Martin, violinist, played at the concert given by the younger pianists.

For its spring concert, the choir of the First Presbyterian Church, under the direction of John M. Brown and assisted by Mabel Lovejoy, sang Gabriel's operetta, "The Merry Milkmaids," Betty A. Perry, Wesley L. Boynton, Alexina H. Burns, Jeanie Rodger, N. W. Matthews, Jr., Walker M. Caddell and Herbert F. Drury sang the principal roles.

Pupils of Notre Dame Academy gave a thoroughly enjoyable recital on June 9. Honors were awarded by Rev. Joseph H. Curtin to Marguerite Bourgeois, for violin, and to Therlida McKenna, Mildred Paré, Eleanor Saunders and Gertrude White, for piano.

Among the teachers who have presented their pupils in recital were Mrs. James J. Kerwin, whose vocal students made an excellent impression. Georgianna Desrosiers, Inez R. Beal, Ella Leona Gale, organist of the First Congregational Church; Marion M. Ryan and Anna F. Scanlan presented piano pupils.

There were two programs rendered by the pupils of P. O. Bergeron's school of violin. His most advanced pupil, Waldo E. Murphy, qualified before a jury of experts for a professional diploma. Emily Gaudette, soprano, assisted on both programs.

William C. Heller, organist and choirmaster of St. Anne's Episcopal Church, and Leonita M. Jantzen, associated with them in teaching, were married on June 17. They will spend the summer months with relatives in California. Carl Mason is substituting as organist at St. Anne's.

Marion Elizabeth McKnight, one of our principal church and concert soloists, was married to Robert Pevey Stevenson, who resides here. Mrs. Stevenson will continue as soloist at the Highland Congregational Church in the fall.

S. R. F.

**Mexico City, N. M.**—The finest artistic treat that has come to Mexico City in many months is the Pavley-Oukrainsky Ballet, brought here by Senor del Rivero, the Mexican impresario. These well known stars are surrounded with an unusually talented company, every member of which is an artist of high calibre. It was the original intention of the management to present this organization during the entire month of June in "El Torero," the huge bull ring of the city, and incidentally the largest in the world. With this in mind it had been covered over, a stage erected, and a lighting system installed so that night performances could be given. It was soon found that the stage facilities were totally inadequate to handle the scenery of the various ballets. Performances were brought to an abrupt close on account of the giving away of the iron girders supporting the temporary roof. Luckily this happened about an hour before a performance so that no one was injured. The entire stage, lighting fixtures and orchestra chairs were completely demolished. The ballet was then transferred to a large down town theater, the Esperanza Iris. It has gained one hundred per cent. through the use of its beautiful scenery and lighting effects. Pavley and Oukrainsky are not only dancers of great merit but deserve credit as the creators and designers of the scenery and costumes of the ballets presented. To date three different programs have been given, not one number of which has failed to meet the approval of the Mexican public. Of the larger ballets, "Samson and Delilah" have registered a sensation, due to the beautiful scenery and costumes, vivid coloring and the opportunities it affords the stars and supporting cast. The "Idol" of Serge Oukrainsky deeply interests audiences because of its novelty and expert work. Andreas Pavley as the Prince of the Orient, is a great contribution towards the ballet's success. The programs have been varied in make up, full of delightful novelties, admirably chosen and adapted to show the art of the various members of the company.

The "Sacrifice" number of Pavley, danced to music of Rubinstein, stands out not only because of the grace of the performer but also because of his excellence as an actor. The "Spring" dance of Oukrainsky, an amazingly difficult thing, shows his great technical skill. Of the divertissements by members of the company, "Czardas," a colorful gypsy ballet, which is a riot of pirouettes and whirls, has always had to be repeated. The same is true

of the "Hymn of Joy," danced by practically the same cast. This latter ballet is thrilling and full of the spirit of youth. "Las Planideras" (The Mourners), to music of Handel's "Funeral March," is a work of great spiritual beauty, that has proved unusually gripping to Mexican audiences. Individual successes have been scored by Mlle. Sherman in a "Mignon" dance to a Strauss waltz, Mlle. Dagamara in her "Crinoline" number, full of coquettish charm, and Mlle. Nemiroff in the ballet from "Aida," a number of unusual beauty. Other popular divertissements have been the "Hamlet" number of Oukrainsky, assisted by two very dainty and delightful little maidens, Mlle. Milar and Nidova; the Arab dance of Mlle. Romany, an artist doing exceptionally fine work in every number in which she appears; the "Pompeian Freize," of Mlle. Benet, Felsen and Samuels, and the "Adagio Clasico," as danced by Mlle. Ledinova and M. Caton. Mlle. Ledinova and Felsen also scored a huge success in a doll number, which they performed on the third program and which showed the versatility of both of these artists. R. G.

**Miami, Fla.**—Mrs. Arthur Keene, soprano, sang for the broadcasting program, Metropolis Station, recently. Coleman's Orchestra, composed of G. Anderson, clarinet and saxophone; D. Clark, drums and xylophone; C. Warlock, trumpet; F. E. Colesman, banjo and saxophone; Al Goering, pianist, furnished instrumental selections. The piano was furnished by Philpitt Music House.

A welcome addition to Miami music circles is Mrs. William M. Huber, nee Effie Wren Doe of Palm Beach, an accomplished musician. She is the daughter of Mrs. John Watson Doe. Miss Doe was married to Mr. Huber, June 1, and will make Miami their future home.

Eva Sprague-Baker, pianist and organist, gave the last of a series of recitals at the Miami Beach Congregational Church. She was assisted by Ethel Young, contralto, of Nova Scotia; John Chynier, tenor; Stephen Cool, organist; Frances Tarbox, organist, and the Miami High School Chorus. The recital was for the Organ Fund.

Kate Ellis Wise, director of the Dramatic Department of the Miami Conservatory, presented a program of unusual interest at the Conservatory. Marcia Mulloy, Gardner Mulloy, Clinton Gamble, Madelon Lynch and Enid Wolfe took part. Dona Watson, violinist, assisted with a number of solos. She was accompanied by Edna Burnside.

Grace Hilditch Watson, pupil of Bertha Foster's "School of Musical Art" in Jacksonville, was a visitor at the Miami Conservatory. Her lovely soprano voice was heard on a number of occasions while here.

Pupils of Mrs. Thomas McAuliff gave an informal musical at her studio. Assisting were Mrs. Eugene Romph, soprano, and Harriet Whyte, two singers of rare charm.

Mrs. E. V. Blackman has been appointed State chairman of the music division, National Council of Women. Mrs. Blackman in turn has appointed local chairmen in the principal cities and the work will be taken up with full energy when she returns from her sojourn at Cloudland, in the fall.

Baroness de Satge, sister of Mrs. Clarence Busch, president of the League of American Pen Women of Florida, was entertained by an informal musical. An appropriate poem of welcome to the Baroness was read by the author, Mrs. E. W. Mercer. Allan Carr sang, Locke T. Highmyer, piano, and Maurel Bernado also took part.

With Louis D. Gates in charge, the success of the program given for the Business Woman's Christian Council was assured. The Moore Furniture Company offered its handsome auditorium, where so many musical affairs are popularized. The following took part: Messrs. Gates, W. Brown, Warner, C. Brown, male quartet; Mrs. T. N. Gauthier, soprano; choir of the Trinity Methodist Church, Mrs. J. A. Bissett, soprano; Mrs. F. M. Hudson, contralto, and the Spickler Choir.

Edna Burnside and Neisje Erdmans, pianists, assisted by John Sbraccio, cellist, presented an excellent program at the Miami Conservatory recently.

Emily Byrd, head of the piano department of the Miami Conservatory, and Sherman Hammatt, director of dancing at the Conservatory, presented their pupils in a joint recital at the Central School Auditorium. The program opened with a few remarks by Miss Byrd, as she introduced her pupils. Ella Cromer, Hazel Phyllis Miller, Georgia F. Snow and Olive Dungan participated in the first part of the program. The second part opened with a demonstration of the exercises given the students in the dancing classes. These exercises were followed with interpretative work by Jane May, Charlie Kittel, Clinton Gamble, Jack Cotton, Dorothy Brown, Mary Jo Cotton, Constance Seybold, Mary Murray, Viola Brown, Mary Wilson, Edwina Gates. A Polish number by Louise Posey and Evelyn Drysdale and an Italian number by Fannette Wharton and Clinton Gamble.

# Suzanne Keener

# TITO SCHIPA

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Olive Dungan and Georgia Snow presided at the piano. The dances were composed by L. H. Chalif. S.

**Missoula, Mont.**—Elsa Swartz presented three of her talented young pupils—Thelma McCune, George Simeison and Paul Larson—in a piano recital, June 22. The firm, musical tones and the excellent technic displayed by these pupils speak well for the training given by Miss Swartz. They were assisted by two young singers of this city, Gladys Price and Fern Johnson, pupils of Mrs. T. A. Price, who appeared in both solos and duets. The interpretation of Mana-Zucca's "The Big Brown Bear," sung by Gladys Price, a young artist of unusual talent both in singing and acting, was very effective. Alice Stonernd, a girl of fourteen, also assisted by playing a guitar solo. The program contained compositions by Chaminade, Le Clair, Wieniawski, MacDowell, Schumann, Heller, Burleigh, Mana-Zucca and Chopin. E. A.

**Montevallo, Ala.**—One of the events of commencement week here at the Alabama Technical Institute and College for Women, was a reception given in honor of Governor Thomas Kilby, by President and Mrs. Palmer. The music was by the College Orchestra, under the direction of Ruth Stanton, teacher of violin. Two clever readings were given by Dorothy Richy, and Luella Jointer, voice teacher, sang Vanderpool's "Values" and Oley Speaks' "May Time." J. P. M.

**Montgomery, Ala.**—The Baby Band, which was recently organized here by Kate Simpson, pianist, has won the hearts of all its hearers, and it has appeared before practically every civic and church club of the city.

The commencement exercises of the Masonic Home School was enlivened with several splendid solos and duets by Theresa Conway, Nora Warren and Hattie Mims, vocal students of C. Guy Smith.

Mrs. F. B. Neely presented the following voice pupils in recital recently: Helen Humphrey, Mildred Thomas, Inez Powell, Edith Overton, Effie Turnipseed, Lois Stevenson, Louise Dunn, Mrs. Brooks and Mrs. Mark Hemby. Eleanor Neely and Mrs. James Haygood accompanied the singers in an efficient manner. Mrs. Haygood has done concert work with many well known players, among them Roderick White, violinist, of Grand Rapids, Mich. Mrs. J. M. Starke, contralto, assisted in the students' recital. Mrs. Will Safford, sister of Mrs. Neely, gave several of her own readings in a brilliant manner. The young students all did credit to their splendid teacher in solos and chorus numbers. Mrs. Neely has a beautiful voice, and has been very successful in her teaching. She has studied with Mme. Renard in New York city.

In the contest held by the music department of the Sisters of Loretto Convent, the following students competed for the first prize: Emelyn Milligan, Willie May Mock, Bertha Pullen, Catherine McCue, Mary Jo Wilten, Mary Louise Young and Annie B. Milligan. It was won by Catherine McCue. The second prize was contested for by Dorothy Downes, Nell Downes, Eleanor Manegold, Catherine Lyons, Catherine Keating, Alpha Page and Marie Streble, and won by Dorothy Downes.

A recent letter from George Platt Waller, United States Consul at Kobe, Japan, to his mother, Mrs. Dr. Waller of Halcyon Hill, near Montgomery, had the following to say: "Have you ever dreamed of an orchestra composed of mouth harps (harmonicas)? Well, the Japanese are rather keen on them, and I went to a concert the other night, and I enclose a program. After one got over the weird effect of hearing thirty mouth harps of various sizes (tenor, bass, ordinary soprano, etc.), the music was good. Several of the solos rendered were really beautiful." Mr. Waller is a splendid violinist and singer. He was home for a visit last season and the writer was charmed with the splendid music furnished by Katherine and Frances Waller, Mrs. Waller and George Waller, violin, piano, trap drums and triangle, as well as vocal solos by two of them heard while a guest there. A more talented family would be hard to find. Mr. Waller is a poet and has many works to his credit.

The C. Guy Smith Vocal Studio presented their students in a very delightful recital on June 5. Mrs. Earl Kreis, Mrs. Frank Jackson, Maysie Dean, Mrs. George Lynch, Syd Chambers, Bessie Reese, Mrs. Hubert Kimbrough, Mrs. S. H. Bennett, Callie Pickett, Mrs. Guy Smith, Mrs. S. L. Jordan, Marguerite Williams, Jack Stone and Mrs. J. M. Starke were the soloists. Mrs. C. Guy Smith was the accompanist.

For the first time in Montgomery, the Treble Clef Club, consisting of fourteen voices and soloist, under the direction of C. Guy Smith, presented Florence Golson's fine "A Spring Symphony," cantata, written for three-part women's chorus with soprano obligato. Mrs. Carter Gannon accompanied. In this work Florence Golson has accomplished a wonderful piece of musical imagination, and though blind herself, has seen the spring time and put its spirit into the lovely music which is a perfect setting of the splendid text by Amelia Josephine Burr. Alabama has every right to be proud of this blind musical genius, and Montgomery is especially indebted to the Treble Clef and its director, and Mrs. George Lynch, soprano soloist, and to Mrs. Carter Gannon, who played in a masterful manner the accompaniment for this splendid first presentation of this beautiful choral work in our city. Miss Golson's song, "Rest," which was sung by Mrs. Starke, is the work of two Alabamians, the text having been written by the noted poet-priest, Father Abraham Ryan of Mobile,

and the MUSICAL COURIER's representative, John Proctor Mills.

At the commencement exercises of the Starke's University for Boys, a military school, Mrs. C. Guy Smith sang a beautiful contralto solo, and the Treble Clef Club contributed a chorus from Florence Golson's "A Spring Symphony" which was highly enjoyed.

At the commencement of the Barnes' School for Boys (another of the city's military schools), a select chorus of boys furnished splendid entertainment, and Jack Thrasher, Jr., sang a bass solo.

Mrs. A. C. Barret, whose School of Music is located on South Lawrence street, presented her pupils in the hall of Blue's Music Store on June 9, in a program of about thirty-seven numbers. Those participating were Corinne Vaughn, Bessie Mae Perkins, Helen Burge, Aubin Moor, Elaine Jenkins, Jessie Allen, Ethel Randolph, R. Wilson, Percy Mae Bennett, Naomie Rheinhart, Nellie Blackmon, Annie Buffington and Sara Graves. Mrs. Barret presented diplomas to two mandolin students, R. Wilson and Ethel Randolph, and one guitar student, E. Randolph. At the end of the program the Gibson Mandolin Orchestra of the school rendered seven numbers, the following playing: (violins) Sara Graves, Nellie Blackmon, Percy Mae Bennett, Sumper Armstrong; (banjo-mandolin) Henry Maher, Robert Wilson; (guitars) J. Allred, Annie Buffington; (mandolins) Ethel Randolph, Lucille Yancy, Mrs. C. Taylor, Ben Miers, John Miller; (drums) Wilbush Blue; (piano) Corinne Vaughn.

The commencement exercises of the Montgomery State Normal School for Negroes was held on May 31 at Tullibody Hall. The opening numbers were by the chorus, Hattie Beverly, soprano, sang. A quartet number by Kate Breeding, W. Windham, Emma Coff and Reuben Lewis followed. Raymond Walls played a piano solo and the Gleer Club sang the school song.

Mrs. Chiles Keene was soloist recently at the Wednesday evening prayer service at Trinity Church. Mrs. Stanley Tarrilton is playing during the summer months and is pleasing her hearers with her work.

The Harmony Club held its weekly meeting at the home of Mrs. Robert Upchurch, and the subject of study was Jessie Gaynor. Several choruses were rehearsed under the direction of Mary Hosselton Rollin; and Mrs. Upchurch, leader of the meeting, read a paper on the life of Jessie Gaynor, American composer. Mrs. W. M. Perdue and Sallie Brown sang numbers by Mrs. Gaynor and Mrs. Ed Wadsworth played piano solos.

At a recital given by the vocal students of Mrs. F. B. Neely, almost the entire program was by American composers.

John Milton Panetti, Jr., the bright little son of J. Milton Panetti, singer and teacher of piano here, was the prize winner in the recent "most perfect baby contest."

A beautiful poem, "In Memoriam," by Elizabeth Winter Watts, was published in the Montgomery Advertiser on Decoration Day. Mrs. Watts is one of the city's most cultured women and possesses a splendid soprano voice.

A splendid musical service was given by the Baraca Chorus of sixty male voices, and the church choir (Mrs. F. B. Neely, Mrs. J. M. Starke, Walter Monroe and Hugh Wadsworth), Eloise Cromwell (contralto); Mary Frances O'Connell and Lawler Watts (who sang a duet) and an echo choir in the balcony (Mrs. W. R. Helie, Nancy Garret, Luther Jennings and Lawler Watts). Mrs. Sam A. Williams, lyric soprano of Troy, was a special soloist for the occasion. The service was under the direction of Thomas Clanton Calloway, organist and choir director of the First Baptist Church.

A program was given on Jefferson Davis' birthday June 3, at the Elks' Home. The Lanier High School Orchestra, under the direction of Blanche Rollins, gave several numbers. "Confederate Gray," a march by an Alabama composer, was played by Mrs. Stanley Tarrilton, who also

acted as accompanist to Percy Helie, violinist, and Mrs. W. R. Helie, soprano.

A fine musical entertainment was given at the Negro Congregational Church by Rose Smith, negro contralto, assisted by Lillian Diggs and A. L. Stewart, on June 1.

The Redpath Chautauqua appeared here recently under the auspices of the Anti-T. B. Association offering the Dunbar All-Star Male Quartet and the "Dixie Duo" which furnished the fine musical program.

Mr. and Mrs. C. Guy Smith will remain here during the summer, and during the winter will be heard at Court St. M. E. Church, where Mr. Smith is director and tenor, and Mrs. Smith is the contralto of the choir.

Mrs. Jack Thorington, one of the city's lovely matrons and an amateur musician, passed away recently. A special musical memorial service was held at the Church of Ascension.

A number of local musicians have gone to New York for summer study, among them Florence Peebles, Miss Norwood, Olive Gardner and Lily Byron Gill. J. P. M.

**Montreal, Can.**—(See letter on another page.)

**Muncie, Ind.**—A recital was given at St. John's Universalist Church, June 10, by Eugenie de Courcy, pianist, and George H. Littell, baritone, accompanied by Virginia Bullard. Splendid interpretive ability was shown by Miss de Courcy in the brilliant "Concert Paraphrase" on the opera "Eugen Oenegin."

Mme. Leontine Gano, of Indianapolis, presented her annual program of pupils in classic dancing, at the High School Auditorium. Kenneth Gano distinguished himself in an Assyrian Dance, also in the Aronne Dance from "Prince Igor," displaying great suppleness and versatility, and he deserves special mention. Martha Doris Michaelis, seven years old, as a "Miniature Pavlova," showed finished technic as well as natural poise and grace.

A condensed version of Shakespeare's "Twelfth Night" was well presented by the advanced students of Mme. Cecile Kennedy.

Arlene Page, pianist, formerly a pupil of Olin Bell, gave a splendid recital at the First Baptist Church. Miss Page has been studying at the Cincinnati Conservatory of Music under Mme. Liszniawska, and graduated last month as the youngest member of her class.

The Matinee Musicale was represented at the State Music Teachers' Convention at Greenwood, June 1, by Mrs. Alfred Kilgore, soprano, who sang, and Helen Luddington and Mildred Piner, pianists of the Junior Department, pupils of Eva Hanes Atkinson.

The young pupils of Mrs. Marshall M. Day gave a demonstration of her original ideas of a musical kindergarten, June 15. These five-year-old children showed splendid training in rhythm, dictation, sight singing and transposing.

Students of the sixth, seventh and eighth grades of this city and Center Township, received the grade of 100 percent in the Music Memory Contest, under the direction of Clarena Hunter, supervisor of music. Twenty-five selections have been studied since the first of the year, and twenty of the list were selected for the contest and played by the High School Orchestra and members of the Matinee Musicale. There were one hundred and fifty-eight contestants.

(Continued on page 49)

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Mary E. Breckin, 354 Irving Street, Toledo, Ohio. Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.

Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.

Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Bellefontaine, Ohio, September and Wichita, Kansas, November.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeannette Currey Fuller, 50 Erion Crescent, Rochester, N. Y.

Ida Gardner, 15 West Fifth Street, Tulsa, Okla.

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Diego, Calif., June 10.

Addy Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.

Mrs. Julius Albert John, Dallas Academy of Music, Dallas, Texas.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., July 31.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago; Dallas, Texas, Cleveland, July; Chicago, August.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City; Seattle, Wash., August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas.

Mrs. Stella H. Seymour, 1219 Garden Street, San Antonio, Texas. Summer class open.

Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal., July 22, 1922.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

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## MUSICAL ACTIVITIES

### IN SAN ANTONIO

San Antonio, Tex., June 24.—A benefit was given to cover the deficit of the San Antonio Symphony Orchestra by the Elks' Band of sixty pieces under the leadership of Otto Zoeller, at the Majestic Theater, May 29. Rafaelo Diaz, tenor of the Metropolitan (whom San Antonio is proud to claim as her son), was the featured soloist. Mrs. G. E. Gwinn, soprano; Jack F. Housh, tenor; Mrs. Fred Jones, soprano; Elsa Harms, alto; Glenn Law and Charles Stone, tenors; Edward McKenzie, baritone; Howell James, bass, rendered an ensemble number. The band played five excellent numbers and accompanied the ensemble and Mrs. Gwinn's selection.

Mr. Diaz contributed two groups, accompanied by Mrs. Nat Goldsmith. He was enthusiastically received and recalls and encores were necessary after each group. Every number on the program was thoroughly enjoyed. Nat M. Washer thanked everyone who had made the affair a success, including Charles Leach, who donated the use of the theater; Jack Burke, exalted ruler of the Elks for the band, and Mr. Zoeller and all of the musicians. Mr. Diaz was the star of the evening. He is always eager to assist in something which will aid San Antonio musically. Among other benefits given for the deficit was an operetta, "Gypsy Queen," on May 23, by a group of young people who were coached by Mrs. J. A. Bumgardner. Floy Menger, pianist, and Marie de Ham, soprano, assisted. The Knights of Columbus' concert for the deficit was May 10. The following appeared: string players, Bertram Simon, conductor; Mrs. Fred Jones, soprano and Charles Stone, tenor; Lucas Cerna, violinist, and Louise Nichols, reading a play, "Pawns of War" (Bosworth Cracker).

Mrs. Florence Coleman introduced the following piano pupils in recital, May 31: Geraldine Barton, Olive Barton, Dorothy Clutter, Jesse Elledge, Genevieve Ingram and Elbert Pfeiffer. Le Moine Begley, violinist, assisted.

Clara Duggan Madison presented Olga Seiser, pianist, in recital May 31, assisted by Frances Skinner, soprano, pupil of Mrs. Fred Jones. Both pupils showed excellent training.

Sixteen piano pupils of Adeline Bardenwerper were heard in recital at half past three and sixteen more at five o'clock, on June 1.

The San Antonio College of Music, John M. Steinfeldt founder and director, opened the annual series of pupils' recitals with a program of organ music, June 1, given by Mrs. T. D. Corman and Amanda Haak, pupils of Walter Dunham, teacher of organ.

The next was on June 5, by pupils of Bertram Simon, teacher of violin, and his assistant, Mrs. Mabelle New Williams. The following appeared: Bert Chandler, Henry Rogers, Lawrence Weisberg, Lucile Delgado, Abe Superstein, Evelyn Lawrence, Marion Kropp, John M. Steinfeldt, Jr., Katherine Foster, Virginia Majewski and Walker Hancock. All the participants did exceptionally good work.

The memory medal was won by Edna Sporo; technic medal by Barbara Frost and general proficiency medal (given by Mrs. Eli Hertzberg), by Fern Dorothy Cardwell of Lockhart, at a recital on June 5. All are pupils of Fern Hirsch, pianist.

On June 6 the intermediate and advanced piano classes of Alois Braun were heard in recital. The performers showed the careful training given, playing with rhythmical precision, clear technic and individuality. Those who appeared were Dena Henbaum, Louise Hill, Henrietta Newcomb, Ida Richie, Helen Arstein, Helen Arno, Vivian Arstein, Nessye Levinson, Grace Embry, Camilla Caffarelli, Dorothy Caffarelli, Marguerite Belden and Selma Lieck. David Griffin offered the following members of his vocal class in recital, June 6: Mrs. John H. Clegg, Mrs. A. O. Frobese, Mrs. F. H. Crain, Mrs. T. H. Flannery, Gay Nell Putnam, Bertha Reuss, Gladys Wasserman, Pauline Reuss, Alicia Elizondo, William Turner, William Doyle, Le Roy Hamilton and Adolfo Garza. All reflected great credit on their teacher. Accompaniments for the programmed numbers, which included arias and songs, were played by a small orchestra, consisting of violin, viola, flute, clarinet, cello, bass, cornet, trombone and composed of members of the San Antonio Symphony Orchestra, with Julien Paul Blitz conducting. This was an enjoyable departure from the usual pupils' recitals. Accompaniments to encores were played by Eleanor Mackensen, Walter Dunham, Mrs. Julien Paul Blitz and Maurine Johnson. Assisting on the program were Maurine Johnson, pianist, pupil of Walter Dunham, and Felix St. Clair, violinist, pupil of Julien Paul Blitz. Mrs. Blitz was at the piano.

Mrs. Julien Paul Blitz presented her piano pupils in recital June 8, assisted by Dick Neal, violinist, and Leonore Holcomb, cellist, pupils of Mr. Blitz and Marjory Keller, violinist, pupil of Lucas Cerna, who is one of Mr. Blitz's assistant teachers. Marechal Neal, Genevieve Geyer, Dorothy Thomson, Marjory Keller, Elizabeth O'Brien, Janice Newton, Fannie Halff, Lisbeth Williams, Lily Goeth, Elizabeth Walker and Marie Weiss, all of whom showed talent.

Willette Mae Clarke, violinist, advanced pupil of Walter P. Romberg, appeared in recital June 8. Her tone is firm and sweet, and the numbers given proved her a violinist of excellent ability. The quartet in D major (Haydn), played by Miss Clarke, Constance Romberg, second violin; Walter P. Romberg, viola; Kurt Zimmermann, cello, was interesting.

Edith Madison presented twenty-one piano pupils in recital, June 9, assisted by Nora Duessen, reader.

Felice Kimball, pianist, gave a recital June 9. She is a pupil of Clara Duggan Madison. Jane Seiser, reader, pupil of Daisy Marquis Briggs, assisted. Miss Kimball possesses a firm tone and good technic.

The third and fourth recitals by the San Antonio College of Music, took place June 10 and June 12. The programs consisted of piano concertos, played by pupils from the class of John M. Steinfeldt. Mr. Steinfeldt played the second piano. The numbers were given with fine regard for technic, tone and interpretation. Pupils playing June 10 were Irena Wisecup, Ada Rice, Bebbie McHugo, Maurine Heard, Mary Beth Conoly, Frances Scarborough and Annie Holliday, and those playing June 12 were Bluma Rappoport, Kathryn Ball, Lucy Banks, Renna Briscoe, Elsa Schott, Helen Beck and Mrs. Theodore Satterfield. S. W.

### Phillip Gordon Returns from Tour

Phillip Gordon, pianist, returned home to New York on June 25, from Springfield, Mo., where he appeared at

the Jefferson Theater with sensational success. Mr. Gordon has just completed a tour which embraced Columbus, Ohio; Nashville, Tenn.; New Orleans, La.; Baxter Springs, Kans.; Danville, Ill., and Springfield, Mo.

He will spend the summer months with his mother in New York and will also have an advanced class for piano students. Mr. Gordon was assisted on part of his tour by Elinor Whittemore, violinist.

### ITHACA CONSERVATORY GRADUATES SCORE TRIUMPH IN RECITAL IN LEBANON, PA.

Ithaca, N. Y., June 28.—Two Ithaca Conservatory of Music graduates—Margaret Gerberich, soprano, and Blanche Berger, violinist—scored a triumph on June 8, in the high school auditorium at Lebanon, Pa., when they gave a joint concert. The appearance of the young artists was before an audience of their home city and they were accorded an ovation during their excellent program. The musicale was declared the most popular one of the year in Lebanon. The Misses Gerberich and Berger displayed such remarkable qualities of musicianship that everyone present was thoroughly delighted and signified approval in a hearty and earnest manner.

A Lebanon critic had the following to say of their work: "The result of hard work and excellent training, coupled with natural talent on the part of both young ladies, was displayed in a considerably greater degree than in their concert of last year. Both Misses Gerberich and Berger have made rapid strides in their work and their exhibition of skill and technic completely captivated the audience. Miss Gerberich, who possesses a voice of great beauty and power, showed remarkable control and an unusual range of tone. Added to the skillful way in which she sang was her pleasing personality, and an especially happy selection of numbers. 'Caro Nome,' from 'Rigoletto,' displayed the excellent training and wonderful range of her voice. Her last selections, of a lighter vein, were decidedly charming. Miss Berger is easily recognized as a violinist of skill and technic. She plays in a graceful and yet firm manner, every tone perfectly clear and full of expression. Her manner and style are very natural and pleasing and her hearers last evening were profoundly impressed with her remarkable and masterful playing. The beautiful concerto in G minor by Bruch was played with an artistic touch and finish and displayed to great advantage Miss Berger's delightful talent."

Both Misses Gerberich and Berger were graduated from the Ithaca Conservatory of Music this year. Miss Gerberich has been a pupil of Herbert Witherspoon and John Quine, and Miss Berger of W. Grant Egbert. L. E. M.

### Three New York Concerts for Dobkin

Dmitry Dobkin, the Russian tenor, who will be heard in special opera performance in New York early next fall, will appear in three New York concerts before the holidays. One of them will be at Carnegie Hall early in November.

## R. E. JOHNSTON'S

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John Charles Thomas. Popular American Baritone.  
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Cyrena Van Gordon .. Leading Mezzo Soprano of the Chicago Opera Company.  
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Erwin Nyiregyhazi.... Hungarian Pianist.  
Raoul Vidas ..... French Violinist.  
Edward Lankow ..... Bass of the Chicago Opera Co.  
Tina Filippini ..... Italian Pianist.  
Robert Ringling ..... American Baritone.  
Rudolph Bochco ..... Russian Violinist.  
Clara Deeks ..... Lyric Soprano.  
Paul Ryman ..... American Tenor.  
Suzanne Keener ..... Coloratura Soprano of the Metropolitan Opera Company.  
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## MUSIC ON THE PACIFIC SLOPE

LOS ANGELES STILL TEEMING  
WITH MUSICAL ACTIVITIES

Great Open Air Production of "Carmen" to Be Notable Event of the West—Olga Steeb Entertains in Honor of Sascha Jacobinoff—Music Teachers' Association Elects New Officers—Ernest Kroeger an Honored Guest

Los Angeles, Cal., June 21.—Preparations for the presentation of "Carmen" at the Hollywood Bowl are drawing rapidly to perfection such as is only accomplished when such people as Mrs. Carter of Hollywood and F. W. Blanchard are at the head of it, and the success of "Carmen" will pave the way for future works to be given. A season of open air opera has just been successfully concluded at Stanford and the northern city has shown us the possibilities. Not only are we to have opera out-of-doors, but also symphony concerts as well. Mrs. J. J. Carter has inaugurated a ticket selling drive to make possible a season of open air symphony concerts with Alfred Hertz, noted director of the San Francisco Symphony Orchestra, conducting.

Mr. and Mrs. Steeb, Olga Steeb and her husband, Charles Hubach, entertained at their home in honor of Sascha Jacobinoff, violinist. Almost the entire musical colony was assembled and enjoyed a splendid rendition of a Cesar Franck concerto played by Miss Steeb and Mr. Jacobinoff. The latter made a brief visit here en route to San Francisco, where he will conduct summer classes.

Another musician who will be in the northern city this summer is Carolyn Alden Alchin, author of "Applied Harmony" and "Tone Thinking." Although urged to accept positions in Boston, Philadelphia and Detroit, Miss Alchin has given the preference to Berkeley for the second time. Next season, however, she may teach at an Eastern institution.

The election of officers and a disposition of many important matters preceding the coming convention occupied the members of the Music Teachers' Association at its recent meeting. Julius Seyler was elected president. Ernest Kroeger, of St. Louis, well known pedagogue, who is conducting a successful class here, was presented as honor guest and made a delightful speech. Amon Dorsey Cain, baritone, sang operatic arias with splendid voice and style with Mrs. Cain as accompanist. Annie Mottram Craig, soprano, charmed with an old Italian classic.

Christian Sprotte, violinist, son of Mme. Sprotte, has returned from a year of study in New York, and will open

a studio in the Tajo Building, where he will teach summer classes. Mr. Sprotte refused an offer from a conservatory in New York, preferring to return to Los Angeles. He had the honor of being chosen from a large class to conduct the Bach Christmas cantata, one of the largest affairs given at the Damrosch School this season.

Sol Cohen, violinist, has gone to visit his old home in Michigan, and while there will fill many recital dates.

Two pupils of Estelle Heartt Dreyfus were heard in recital recently. Pauline Dainey, mezzo soprano, sang at the Gamut Club Theater, June 13, and Daisy Marshall was soloist with the Orange County Philharmonic Orchestra, June 14.

J. W.

## PORTLAND WOULD HAVE ITS OWN SYMPHONY ORCHESTRA

## Other Items of Interest

Portland, Ore., June 26.—In honor of its patrons and guarantors, the Portland Symphony Orchestra gave a concert at the Multnomah Hotel on June 19. This closed a brilliant season. Conductor Carl Denton presented with his accustomed skill a fine program. The orchestra, which is eleven years old, is booking soloists for next season. Preceding this concert, plans were laid for organizing the "Symphony Society of Portland," which will aid the guarantors. Membership in the society will be ten dollars a year. Among those working for this are William D. Wheelwright, James B. Kerr, Mrs. Henry L. Corbett, Mrs. Robert Strong, W. P. Olds, Eric V. Hauser, Kurt Koehler, Guy W. Talbot, Edgar B. Piper, Chas. F. Berg and Mrs. Donald Spencer, business manager of the organization.

A large audience heard the well rendered program given in the Public Auditorium by the Celeste Chorus, Boys' Glee Club and the Girls' Glee Club of the Lincoln High School. George D. Ingram, assistant supervisor of music, conducted admirably. Solos were contributed by William Robinson Boone, organist; Hannah Davis, pianist; Mignon Hawkes, violinist, and Robert Flack, pianist.

Among the features of the annual Rose Festival was a concert given at Multnomah Field by Robert Murray, boy soprano, of New York and Tacoma, Wash.; Whitney Boys' Chorus of 2000 voices, Rev. Mr. Whitney director, and Campbell's American Band, Percy A. Campbell conductor.

On June 12, Mrs. H. A. Hampton and Laurens Lawson, advanced pupils of Henry L. Bettman, formerly concertmaster of the Portland Symphony Orchestra, were heard in recital at Christensen's Hall. They played with marked

technical ability and musical intelligence. Edgar E. Coursen furnished artistic accompaniments.

Dorothy Schoop, young Portland pianist, appeared in recital in the ballroom of the Multnomah Hotel on June 17. Miss Schoop, whose admirable work gives promise of a bright future, played a difficult program. The applause was well deserved. Otto Wedemeyer, who has an excellent baritone voice, assisted.

Emil Enna, pianist, accompanied by Mrs. Enna, Ellen Enna, C. Carlson and Ruby Carlson, is leaving for a concert tour through Oregon and California. Dr. Enna is president of the Society of Oregon Composers and is endeavoring to get in touch with our composers in order to complete his "History of Oregon Composers." The trip will be made by automobile. Other officers of the Society of Oregon Composers are Charles Swenson, vice-president; Daniel H. Wilson, secretary, and Mrs. J. Harvey Johnson, treasurer.

Pupils of Frank Eichenlaub, violinist, and Beatrice Eichenlaub, pianist, recently gave a successful recital at the Lincoln High School.

Joseph Macqueen, for many years the able music editor of The Oregonian, left last week for Olympia, Wash., to become news editor of the Olympia Evening Recorder.

Lucien E. Becker, popular organist, has closed his series of recitals at Reed College.

Lois Steers, local concert manager, left last week for St. Louis, Mo., to attend the meeting of the National Concert Managers' Association. Miss Steers is one of the directors of the association.

Louis Victor Saar, well known composer-pianist, will open a summer class here early in July. J. R. O.

## Dorsey Whittington's Recital at Hughes Studio

Dorsey Whittington, gifted young artist from Los Angeles, who gave two public recitals in New York last season, appeared at the Hughes studio, Friday evening, June 30, in an interesting program which included the following numbers: sonata in A major, Scarlatti; Invention in B flat major, Bach; "Ecossaises," Beethoven-Busoni; "Spinning Song," Mendelssohn; sonata in B flat minor, Chopin; "Fantasie Impromptu" mazurka in B flat major, prelude in G major, valse in E minor, Chopin; "Liebes-traum," "Gnomereigen," Liszt. Mr. Whittington's playing delighted his audience throughout the entire evening and impressed with his power and beauty of tone production, masterly grasp of detail, temperament and well developed technic. He responded to applause with "La Fileuse," Raff. Mr. Hughes' artist pupils will be presented each Friday evening during the summer session in individual recitals. S.

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## PACIFIC COAST DIRECTORY

## CHICAGO OPERA ENGAGES RICHARD HAGEMAN

Exclusive Announcement Made in Last Week's Issue of the Musical Courier Confirmed—Two New Singers, Angelo Minghetti and Cesare Formichi, Engaged—Opera Personnel to Date Announced—Numerous Artists Heard in Concert and Recital—College and Studio Affairs—Notes

Chicago, Ill., July 8.—This week the Chicago Civic Opera Company has made the following announcements: Richard Hageman has been added to the conductor's staff of the Company. (This was announced in last week's *MUSICAL COURIER*.) Widely known as pianist, accompanist, composer and coach, Mr. Hageman is remembered in Chicago for his services as conductor of French repertory for six successive seasons at Ravinia. He is even better known in New York, where he served as conductor with the Metropolitan Opera Company for thirteen years. In joining the Chicago company he takes the title of Associate Musical Director and first conductor of the French repertory.

Several engagements of singing artists have also been made by the company, among them Angelo Minghetti, tenor, and Cesare Formichi, baritone, who will next season make their first appearances in the United States, having already enjoyed wide and favorable reputations in Europe and South America. Georges Baklanoff, the Russian baritone, has been reengaged, as have also Irene Pavloska, mezzo soprano, and Mary McCormick, soprano. Other engagements with various tenors, sopranos, basses and baritones are now pending. To date the personnel of the company is as follows: (sopranos) Mary Garden, Amelita Galli-Curci, Rosa Raisa, Edith Mason, Claudia Muzio (new) and Mary McCormick; (mezzo sopranos) Cyrena Van Gordon, Isa Bourscky (new), Irene Pavloska and Maria Claessens; (tenors) Tito Schipa, Ulysses Lappas, Forrest Lamont, Angelo Minghetti (new), Lodovico Oliviero, Octave Dua and Jose Mojica; (baritones) Georges Baklanoff, Giacomo Rimini, Cesare Formichi (new) and Desire Defrere; (basses) Virgilio Lazzari and Edouard Cotreuil.

Thirty operas will be given during the ten weeks' season, drawn from the Italian, French, German, Russian and English repertoires.

The subscription department of the company will open Monday, July 10, and from that date until July 22 the guar-

antors will have the privilege of making reservations for the new season at a reduction of ten per cent of the regular box office prices. Coupon books will be reinstated, good for any ten performances during the season, to be selected as desired at the box office.

## RUDOLPH REUTER IN RECITAL.

Rudolph Reuter made his eleventh appearance in Chicago this season with a piano recital at the Fine Arts Recital Hall Thursday evening, June 29, scoring his usual artistic success.

## STURKOW-RYDER STILL BUSY.

The season has not yet closed for Mme. Sturkow-Ryder, the popular Chicago pianist, as on Friday afternoon, July 7, she played at Fisk Hall, Northwestern University, Evanston, and on Sunday afternoon, July 9, at the Chicago Yacht Club.

## FLORENCE OTIS AND MILAN LUSK HEARD.

Saturday evening, July 1, Florence Otis, soprano, and Milan Lusk, violinist, were heard in a joint recital in the Elizabeth Room of the Congress Hotel, under the auspices of the Good Will Industries. A large audience applauded both artists, who delighted with the excellence of their work.

## MACBURNY STUDIOS RECITAL.

The third of ten summer oratorio and opera programs was delivered by professional pupils of the MacBurney Studios, Wednesday evening, July 5, in the fifth floor Recital Hall of the Fine Arts Building. This series is denominated a course of song literature and program building and was decidedly interesting to an enthusiastic audience which filled the hall, all of the participants acquitting themselves with credit and reflecting much praise on their teacher. It is seldom so even and well balanced classic numbers are offered and rendered with so much abandon and aplomb even by artist pupils. Each and every participant approached the artistic, all possess good quality of tone and the facility of true tone production. None of the earmarks of the amateur were discernible throughout, and pronounced pleasure was found in their clear diction, which was distinct in every number sung. One can always anticipate rare productions of talent from the MacBurney Studios. This was the program:

Deeper and Deeper Still, Waft Her Angels (Jephtha) . . . . .	Handel
B. Fred Wise, Tenor.	
Rolling in Foaming Billows (Creation) . . . . .	Haydn
Wilbert O. Klingberg, bass-baritone.	
Ah, se tu dormi (Romeo e Giulietta) . . . . .	Vaccai
Emma Schoenma, contralto.	
Lo, Where the Pleantes Harvest Waves (Seasons) . . . . .	Haydn
La Donna è Mobile (Rigoletto) . . . . .	Verdi
Floyd F. Jones, tenor.	
Oh, Love of Thy Might (Samson and Delilah) . . . . .	Saint-Saëns
Irene Connor, contralto.	
Caro Nome (Rigoletto) . . . . .	Verdi
Leola Turner, soprano.	
Vision Fugitive (Herodiade) . . . . .	Massenet
Maurice G. Ivins, baritone.	
Celeste Aida (Aida) . . . . .	Verdi
B. Fred Wise, tenor.	
Mon cœur s'ouvre à ta voix (Samson et Delilah) . . . . .	Saint-Saëns
Esther Muensterman, contralto.	
Ritorna Vincitor (Aida) . . . . .	Verdi
Etheil Benedict, soprano.	

## EDWARD COLLINS SCORES IN SUMMER RECITAL.

Another summer recital in the series under Carl D. Kinsey's management at the Ziegfeld Theater, presented Edward Collins, one of Chicago's best pianists on July 6. For the occasion Mr. Collins had arranged an interesting and well balanced program, and as he knows what he is



## TAKING ON SUNBURN

*Nellie and Sara Kouna and Mrs. Leslie Guild (reading from left to right), during a recent week-end at Atlantic City.*

about and is possessed of the ability and qualifications to go about it, his interpretations were, as always, a source of rare enjoyment. Not only is Edward Collins a deep student, but he is also a musician of intelligence who, not yet content with his art, is constantly progressing along sane and thorough lines, until today he has reached a high standard in his art. His playing is authoritative, dignified, polished and artistic; in fact, all he does reflects the learned musician. His program on Thursday served to emphasize these well known qualifications and he set forth excellent renditions of every number, better than which could not be asked. He played the Mendelssohn-Bartholdy E minor prelude and fugue, Brahms' Variations on a Handel Theme, Chopin's F sharp major nocturne, A flat major waltz and A flat major ballade, Griffes' "The Fountain of Acqua Paola," Ganz' "Wavelets" and Scherzino, Felix Borowski's C major and D minor preludes, Dett's "Juba Dance" and Liszt's D flat major concert etude and tarantella from "Venezia e Napoli." He was most heartily applauded by a delighted audience, which was loath to let him go even after he had played encores.

## EFFA ELLIS PERFIELD'S "CHALK TALK."

A "musical chalk talk" was given by Effa Ellis Perfield on July 6, in the parlor of the Palmer House, in which Mrs. Perfield demonstrated her "Trinity Principle Pedagogy" and applied it to word euphony, speech melody, and sight singing. She also proved that the scale system (Do Re Mi), intervals, numbers, neutral syllables, fixed "Do," moveable "Do," and melodic patterns present singing from a reasoning basis instead of from a feeling basis.

## ACTIVITIES OF RUDOLPH REUTER AND HIS STUDENTS.

Rudolph Reuter sails for Europe with a party of students on the steamship "Yorck," from New York on August 2.

Frank Mannheimer, who has been associated with Rudolph Reuter in his studio in Chicago, will give a second recital there for the benefit of summer students in Chicago, on July 24.

The summer master classes conducted by Rudolph Reuter have had an unusual enrollment and include students from most of the States. They are: Ruth Gordon, Gertie Lobben, Elizabeth Ferguson, Rosita Baker, Marguerite Kelsch, Virginia Law, Dorothy Rutherford, Emma Hoerrmann, Emily Stotelmeyer, Ruth Rothe, Marie Hughes-Call, Nita Nethersole, Della Patterson, Pauline Myers, Helen Brauer, Virginia Gordon, Mildred Huls, Ethel Brazilton, Gretchen Wagner, Rosalie Saalfield, Winifred Ney, Gertrude Opheim, Frances Grigsby, John Elliot, Daniel Hoffman, Pendleton Courtney, Ralph Pixley, John Carre, George Gerlach, Virgil Smith, Ralph Ambrose, Earle Arml, Vivien Glenn, Pearl Davies, Alfred Hilker, Suzanne Overstreet, Myrla Peck, Helen Shaffer, Gladys Simar, Martha Vorreiter and Beatrice Royt. Notably popular have been his interpretation classes.

## CHICAGO MUSICAL COLLEGE NOTES.

The concert on Saturday morning in Ziegfeld Theater was presented by advanced pupils who are studying in the summer master school of the Chicago Musical College with Prof. Leopold Auer, Herbert Witherspoon, Oscar Saenger, Percy Grainger, Percy Rector Stephens, Richard Hageman and Florence Hinkle. No charge is made for admittance to these concerts. So great was the attendance

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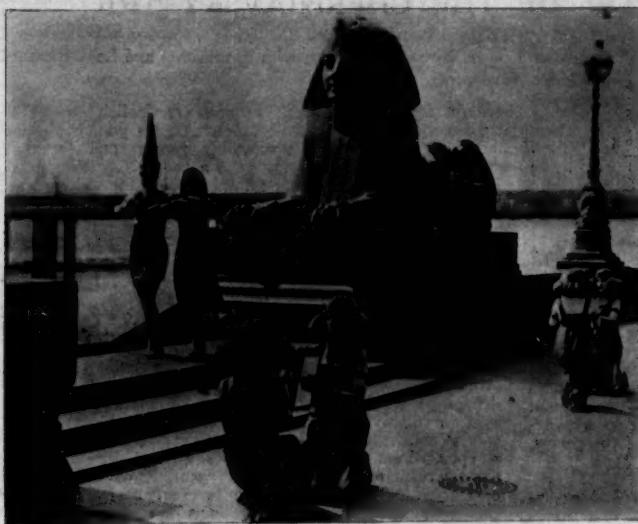
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RUTH ST. DENIS, TED SHAWN AND THEIR DANCERS, doing the Egyptian Ballet in front of the Sphinxes and Cleopatra's Needle on the Thames Embankment—for "atmosphere," as Mr. Shawn expressed it. The dancers returned last week from abroad, where they had much success in London, and will now remain in New York for a part of the summer, where they will devote time to their teaching. Next season has been heavily booked for them by Daniel Mayer, who is directing their concert work.

at the performance Saturday that the capacity of Ziegfeld Theater was taxed to hold the multitude, which wished to listen to the program given by the winners of scholarships with the guest teachers.

It is worthy of remark that the singers and players who are represented on the programs of these summer concerts come from all portions of the country. Saturday there were heard artistic representatives from Syracuse, N. Y.; Bloomington, Ind.; St. Paul, Minn.; Howe, Neb.; Chicago; New York City; St. Joseph, Mo., and Helena, Ark.

Carroll Kearns, vocal student of the college, and Philip Kaufman, student of Leon Sametini, gave a recital at Steinway Hall Friday evening. Mr. Kearns sang Pergolesi's "Nina," Beethoven's "In Questa Oscura," Lotti's "O Bocca Della," Rubinstein's "The Dew Is Sparkling," Schumann's "Thou Art Like a Flower," Clutsam's "Myrra," McGill's "Duna," Mana Zucca's "The Big Brown Bear," and "The Pipes o' Dundee," by Kreisler. Mr. Kaufman played on the violin Chabrier's scherzo valse, Kreisler's arrangement of "Hymn to the Sun" by Rimsky-Korsakoff, Sarasate's "Habanera," Tschaikowsky's andante cantabile arranged by Professor Auer, Ernest's "Rondo Papagene," and the "Souvenir de Moscow," by Wieniawski.

#### WITMARK SONGS.

Edna Swanson Ver Haar, contralto, is singing Clay Smith's "Seem to See You" on all her programs, and reports that it has created a decidedly favorable impression at each and every engagement. This number, which, by the way, bids fair to become as popular as the same composer's "Sorter Miss You," is dedicated to Miss Ver Haar, and was first sung by her from manuscript at the I. L. C. A. convention, Congress Hotel, last September.

William Schwartz, tenor, is filling a ten weeks' engagement at the Century Theater, Baltimore, Md., where he has sung, during the week of June 26, Frederick Vanderpool's "Come Love Me." It proved a "pronounced hit," says Mr. Schwartz, and he plans to give it a prominent place on all his future programs. Witmark songs are being strongly featured by Harry Yeazelle Mercer and his concert company during their Chautauqua tour this summer. They are using the following numbers, which find great favor everywhere: "Santanita," "Little Brown Hand" (Penn), "Neath Autumn Moon," "Come Love Me" (Vanderpool), "Sorter Miss You" and "Seem to See You" (Smith).

#### WALTER SPRY BUSY WITH LECTURE RECITALS.

The lecture-recitals which Walter Spy is presenting during the summer term at the Columbia School of Music are keeping this prominent pedagogue and pianist very busy. For his teachers' class next Thursday morning he will discuss "Useful Salon Music," which will be illustrated by one of his talented pupils, Evelyn Martin. The last of the series will be given on Thursday morning, July 20, when Mr. Spy will present "Modern Music and Its Sources."

#### AMERICAN CONSERVATORY NOTES.

Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, and Marie Sidenius Zendt, soprano, will appear in joint recital Wednesday morning, July 19, at Kimball Hall, under the auspices of the American Conservatory. Mr. Gordon will play the sonata in G minor, Tartini, and two groups of selected violin compositions including such numbers as the "Spanish Dance" by Sarasate; "Country Dance" Beethoven-Elman; "Walther's Prize Song," Wagner-Wilhelmi; étude caprice, Kreutzer-Saar; "Songs of Home," Smetana. Mrs. Zendt will sing two groups of selected songs.

Marion Roberts, the accomplished young pianist, and George G. Smith, baritone, rendered a charming program Saturday morning in Kimball Hall before a large and appreciative audience.

The fifth and last recital of the summer series will take place Wednesday, July 26, the program being given by artist pupils of Josef Lhevinne and William S. Brady.

JEANNETTE COX.

#### Skilton's "Witch's Daughter" Succeeds Again

The feature of the choral work at the recent State Festival of the Federated Music Clubs of Kansas at Fort Scott was a performance of "The Witch's Daughter," on Whittier's poem, by Charles Sanford Skilton, professor of music at the State University, whose "Suite Primeval" was rendered at Carnegie Hall last fall by the New York Phil-

harmonic Orchestra, under Stransky. The festival chorus of two hundred and orchestra of thirty-five gave the work under the direction of Walter McCray, the solo parts being taken by Lois Johnson, soprano, of Detroit, and Herbert Gould, baritone, of Chicago. The Kansas City Star said: "The work made a profound impression. The musical setting is strangely exciting, the voices leaping upward in sharp ascents, while the orchestra suggests the superstitious shudders of early New England." This was the fourth performance of the cantata, the première having taken place in St. Louis with the Pageant Choral Society and Symphony Orchestra, under Frederick Fischer. Two more performances are already scheduled for next year, one at a large festival with a chorus of four hundred, and one at Calgary, Canada, which the composer has been invited to direct. These performances are all taking place in the West. It will be a matter of interest to observe when some Massachusetts chorus will discover this work, which deals with its colonial history, and whose author and composer were both born in that State.

#### THE ASHEVILLE FESTIVAL

(Continued from page 5)

of 250 voices and the children's chorus of 250 voices (Agnes K. McLean, director). Dr. Wade R. Brown is general musical director.

nine concerts, seven given in the City Auditorium and a Tuesday and Thursday matinee concert (August 8 and 10) in the Montreal Auditorium.

Saint-Saëns' opera, "Samson and Delilah," will be sung on Wednesday evening, August 9, and Hubert Bath's Scottish rhapsody, "The Wedding of Shon MacLean," will be given its third performance in the United States on Friday evening, August 11. B. G.

#### COLUMBIA UNIVERSITY CONCERTS

##### JULY 5.

Despite the heavy rain all day, it cleared up sufficiently in the evening of July 5 for Edwin Franko Goldman and his sterling band not to have to disappoint the many devotees of the summer concerts that are being held under the auspices of Columbia University. There was a good sized gathering on hand, and the program found full appreciation, bringing in its wake several encores, among them Mr. Goldman's "In the Springtime," a delightful fox trot song.

The program follows: "War March of the Priests," from "Athala," Mendelssohn; "Academic Festival Overture," Brahms; air from suite in D and bourree, by Bach; "Entrance of the Gods into Walhalla," from "The Rheingold," Wagner. Part II consisted of "Tales from the Vienna Woods," Strauss; "Waltz Song," from "Romeo and Juliet," Gounod, with Evelyn Jeane, soprano, as soloist; "March of the Dwarfs," Grieg; "March Sunapee" and "The Chimes of Liberty March," both from the versatile pen of Mr. Goldman; "Reminiscences of Ireland," Godfrey. The program was, as usual, admirably rendered by the band, with Mr. Goldman leading it with his facile skill and intelligence. Mr. Goldman has made this organization one of the best in the country and it should receive the support—financially—that it deserves and needs.

Evelyn Jeane, who made her first appearance with the band, made a very favorable impression. Charming and thoroughly at ease, Miss Jeane gave a splendid interpretation of the ever popular waltz song, revealing thorough musicianship and a voice of unusually lovely quality and clarity. She will be heard at several more of the Goldman concerts. She sang at Poe Park, the Bronx, with the band on July 4, when she also scored a decided success.

##### JULY 7.

Friday evening, July 7, closed the fourth week of outdoor concerts, on which occasion Mr. Goldman offered an unusually attractive program, comprising "Marche Militaire Francaise," Saint-Saëns; overture, "Flying Dutchman," Wagner; two Norwegian Dances, Grieg; excerpts from "Madame Butterfly," Puccini; "Invitation to the Waltz," Weber (arranged by Weingartner); aria from "The Trumpeter of Sackingen," Neasler; "Largo," Handel, and excerpts from "Pinafore," Sullivan.

The audience showed great enthusiasm after "The Flying Dutchman" overture and gave both Mr. Goldman and his excellent band an ovation. Aside from the program numbers, the band gave as encores, "Serenade," Moszkowski; Edwin Franko Goldman's popular "In the Springtime" and "Chimes of Liberty," as well as the barcarolle from the "Tales of Hoffman," Offenbach.

Although announced on the program as a cornet solo, the aria from "The Trumpeter of Sackingen" was presented in the form of a duet for cornet and euphonium, beautifully and effectively played by E. S. Williams and S. Cucchiara; this also was vociferously applauded. Mr. Williams then gave two added cornet solos.

#### Kathryn Carylna Ends Vacation

Kathryn Carylna, New York vocal teacher, spent her vacation in Canada, visiting points of interest in Quebec, Montreal and Toronto. She greatly enjoyed the trip down the St. Lawrence River to Montreal, and derived much benefit and pleasure in the Thousand Islands, so she writes. Mme. Carylna will resume teaching at her beautiful studio, 257 West Eighty-sixth street, on July 17.

#### Adele Lewing to Give Summer Courses

Adele Lewing has had so many applications for teaching the Leschetizky method that she has announced that she will give special summer courses to teachers and students.

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## THE TRAVELING TALES OF THE CHERNIAVSKY TRIO

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"Oh, we don't mind the traveling or the hardships," declared Leo Cherniavsky, acting as spokesman for the trio, "for all these hardships are always overcome by the feeling that we are able to give people some pleasure."

"We left New York, April 7, going to Peru by way of the Panama Canal. My brothers and I have traveled extensively, as you know, and we have seen many wonderful sights, but never anything so impressive as was the Panama Canal. There you can see that every part of the human brain has been at work, yet it is all concealed so wonderfully that one looks in vain to find the mind of the genius.

### THE BLACK COSTUMES OF PERU.

"On arriving at Peru we were amazed to find everybody dressed in black so that we thought that every person walking in the streets had lost some near relative, and the whole country was in mourning. Afterwards we discovered that the blacker they dressed the more fashionable it was considered.

"We expected to see a wonderful city as well as wonderful hotels—they are wonderful according to the guide books—and I must admit that we were rather disappointed, especially as we expected to find a first rate hotel at any rate. While registering we were much surprised to see the steady procession of men and women in dressing gowns on their way to the only bath in the entire hotel. Hotels where the bath is at a premium are not apt to attract favorable comment on the part of a traveler from the States.

"At Lima and at Callao, its port, one sees such dirtiness that one is sorry he ever left the steamer. The only beautiful spot in the city is the church, and there is also a very nice opera house, these two being the only buildings worth talking about. Unfortunately we could not stop to give a concert here."

### TOO MANY CHANGES OF GOVERNMENT.

"Our steamer next called at Valparaiso, Chili. This is a very beautiful harbor, but they are still talking, and have been for the last fifty years, about making docks. The trouble with the countries in that part of the world is that there are so many changes in government that there is never a definite idea as to the construction of the country.

"We stopped in Valparaiso about twenty-four hours in order to catch our train. Walking around the city we felt all the time that if we stretched our hands we could reach the two walls, so narrow were the streets in the middle of the town.

### AN UNUSUAL RAILROAD TRAIN.

"Then we were looking forward to a wonderful train, which also turned out to be a joke. Going down to the station half an hour before the train was due, we found that the whole traffic of the town was stopped because the train line goes through the city and all the carriages were waiting until the train could pull out. As you can imagine, the people of that country do not move about in a great hurry.

"As they do not reserve any seats on the trains we had to rush to get any seats at all. We finally succeeded in getting four seats only to discover that the car was full of people and the noise so great that a modern composer would have no difficulty in writing a symphony on the discords. It was ten years ago that we were last in Europe, so all this seemed very queer and strange to us; but somehow our traveling intuition told us that although everybody was fighting to get seats, when the train started we would probably find the carriage half empty. Such proved to be the case.

### NO CONDUCTORS AND PLENTY OF THIEVES.

"There are no conductors or ticket inspectors to specify who shall be permitted to board the train, so that much confusion results. In our carriage there was a fellow who must have been in local politics, for there must have been a hundred people fighting to bid him goodbye. Every one was trying to get up close to him, kissing him and patting each other on the back and saying goodbye. Suddenly the excitement reached a climax, for someone pinched a pocket-book from another person's pocket and there was a terrible row. Finally they got the thief by the neck and made him give the pocketbook back; then they let him go. Thieves make a practice of getting into carriages where there are a lot of people, and as pushing is a national trait they take advantage of the crowd and steal. Although we were pushed by the crowd you may be sure we kept our hands in our pockets.

"Finally we started and traveled from seven o'clock in the evening until about midnight, when we were told to get out of the train and go to a hotel nearby for a night's rest. Instead of the railway company advising how many people are coming on each train, no arrangements are made for the travelers, and people unfamiliar with the customs are not aware that they have to reserve rooms in advance. Consequently, upon arrival everybody rushed from the station to the hotel to get a room, and as the hotel is only big enough to accommodate about twenty people and there were at least seventy-five clamoring, there was a terrible commotion. We tried to join in the commotion, but found it was a waste of time, so decided to take a cab and drive around the village to find a bed. This we did.

"Later we found out that some of the officials of the railroad have an interest in the hotel and we understood why it was that there was no proper connection, for that would not suit the hotel owners.

"The next morning, at six o'clock, we got into a narrow gauge train—so narrow indeed that they allow you just room enough to sit down. And in that seat you have to

remain for twelve hours. If you are foolish enough to squeeze out of the seat for a few minutes you find someone else occupying it upon your return, and the only chance there is of removing such a party is to shoot him. Indeed, we found shooting affairs to be daily events.

### IN ARGENTINE.

"Arriving at Mendoza on the Argentine border, we found a very nice train waiting for us, equipped with regular sleeping compartments. We had a good night's rest and got up early next morning, anxious to see what the country was like. From a sight-seeing point of view it proved most uninteresting. We saw thousands of horses and cows lying dead on the ground—the farmers taking this as a matter of course, since they have too many to handle properly. After traveling all day on the train with evidences of the vast natural wealth of the country to be seen on all sides, it was hard to understand why there was so much poverty apparent at every station where we stopped. Remembering the stories we had read about the great wealth of the people of Argentina, we came to the conclusion that this impression is created because of the fact that South American products are sold cheaper in Europe than in their native countries. No wonder the people there are on the verge of a revolution.

"We gave twelve concerts in Buenos Aires in one month, then went to Rosario, Santa Fe, Cordoba and Tucuman. Of one thing about South Americans there can be no doubt—they are great music lovers. In most places you will see people entering the hall about whom you cannot help wondering if they really know that they are going to hear music; yet they will sit with open mouths and listen intently to every note the artist produces.

### SAVED BY A HOT WATER BOTTLE.

"The heating system throughout South America is very bad, and it was a great surprise to us to find that the people have no life in them for the four months during the year when it is extra cold, the places being built for a tropical climate. It is very seldom that you ever see a fireplace there, and in the winter most of the poor people close up their houses and live in one room to keep warm. Even the opera houses are as cold as ice, so that we had to blow on our fingers to keep them warm. We always carried a hot water bottle with us—a procedure which used to surprise the South American people. They used to watch us filling it up from the engine and would say: 'Americano Patento,' evidently meaning that anything that appears to be a new invention must come from America. It is curious how the outside world looks upon the American as a scientist. Anyhow, if it had not been for that hot water bottle, I do not think we should have been alive today. One would not think that such cold would be felt in South America, and those who do not believe this statement are welcome to conduct their own investigation."

### GOOD FOOD, HOWEVER.

"How did you find the food there?"

"The food throughout the country is really extraordinarily good, very tasty and frightfully hot—probably because it is the only heat the people get. There is excellent butter, milk and meat, which is a great acquisition to the traveler.

### HOTEL OWNER SURE TO GET HIS MONEY.

"As for amusements, outside of Buenos Aires there is hardly anything except the roulette gambling places, which are the curse of the country. Seeing the poor people going to these places, one wonders whether they are gambling their money in the hope of winning a big sum in order to get out of the country. And even if that is not the reason, it is the only excitement to be had. In one of the towns, Tucuman, the manager of the hotel owns the roulette club. He never argues about the terms of the artist or about paying a percentage at his theater because he knows that no matter how much you make you will lose it on the roulette tables. We found ourselves mingling with the crowds about the tables and subsequently were the losers of the equivalent of the thousand dollars in cash we had with us."

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and all the money we made in the town. This gave us three days of excitement, and, although we promised ourselves never to play again, we could not resist when we saw a roulette table.

#### HONESTY NOT IN THE DICTIONARY.

"I am afraid that the word honesty does not exist in the average dictionary there. Our advice to every artist, if he wishes to avoid trouble, is to place his money in the bank in his own name before he arrives in the country, because the South American laws do not seem to protect foreigners. As a matter of fact, they really protect no one. It seems to depend on how much influence you have."

"Our impressions of moral standards were not very complimentary, and the fact that no unescorted woman appearing on the street is free from insult seemed queer enough to any one from the States. One friend of ours, an American woman over sixty years of age, had such an experience, denoting that neither age nor nationality makes any difference. It seems strange, too, to go to the theaters and see box parties composed entirely of men."

#### AN ELECTION AND ITS ATTENDANT SHOOTING.

"Arriving on the border between Argentine, Uruguay and Brazil, we happened to get in on the Brazilian border just as they were electing a new mayor, the election resulting in a shooting affair. To make matters worse, we found that all the hotels in the town were full—as each hotel has accommodations for five people, this didn't take long—and the only way we could sleep that night was to place chairs together and sleep on them. At five the next morning we had to get up in order to catch another train. There was another big row before the train started. You see, they knew we could not speak the language, and before we left a fellow came from the hotel, demanding hotel fees, which, he said, we had not paid. This was almost more than we could stand after the treatment we had experienced, but we tried to explain to him that we had paid. The excitement grew and became so great that we were afraid some one might stab us, it being customary for the people of that country to carry stabbing knives. When there is a row one of the two is sure to be killed."

"After traveling a few hours, we again found our carriage full of people, each carrying second class tickets. There was more confusion, but finally we found out that if you carry a second class ticket and there is no second class coach, you may travel first class, and as there is very seldom a second class coach, they always enjoy the privileges of first class passage. We didn't enjoy this very much, though, for we were bothered with the feathers which flew from the huge peasant bundles which they carry on their backs."

#### A SHORT SLEEPER.

"After traveling all day this way, we at last changed trains and got into a sleeper. But, alas, it was not long enough for us to stretch in, and to get into the upper berth we had to assume a sleeping posture. Finally we did reach Porto Alegre, however, which is a very nice place with a large foreign population, chiefly Italian and German. They are much given to concert going. If you happen to have Paganini on the program, you are sure to get a large number of Italians, and they are fearfully demonstrative while you are playing it, particularly when it comes to the pizzicato."

"Following a few days' stay in Porto Alegre, we went to Pelota, a very aristocratic little town, with inhabitants who possessed unusual culture and were very musical."

#### TO RIO DE JANEIRO AT TEN MILES AN HOUR.

"From Pelota, we again went on a long train journey, lasting five days, our destination being Rio de Janeiro. It was quite amusing to travel on this train, which advanced at the alarming rate of ten miles an hour. Ours was the first train through after the Government took over the railroads from the Belgian company which had operated them heretofore. We were informed that the privately owned railroads made a practice of killing the people on the line with the idea that they would finally force the Government to step in and buy the line. The only means of fuel for the propelling of the engine is a pine that grows on trees along the route. About every hour it is necessary to stop the train, and every one, including the passengers, gets out and aids in the collection of fuel to continue the journey. The train is invariably late, because the conductor does not leave the station until he is ready. On one occasion we were going to be compelled to leave without having any dinner. We could not speak to him, but by means of signs, pointing to our waistcoats, etc., we made him understand, and he consented to give us one hour longer wait."

#### THE POVERTY EVERYWHERE APPARENT.

"All during these five days of traveling it was a revelation to us to see the poverty of the people. It is difficult to understand why, with such wealth lying on the ground and in the mountains, that nobody is working. One sees millions of tons of lumber piled on the lines because there is no means of transportation."

"The date of our arrival in Rio de Janeiro was coincident with that of the Belgian royalty, and that was a wonderful sight. The whole city was lighted up and all the mountains had special electrical decorations. A special cable car had been built for the visitors, to enable them to go around the mountains and view all these decorations advantageously. After the poverty we had been seeing

## MUSICAL COURIER

throughout Brazil, it seemed little less than wicked to spend so much money for a pleasure so shortlived.

#### MUSIC IN THE BRAZILIAN CAPITAL.

"During our Rio de Janeiro visit, we gave eight concerts. Richard Strauss was there at the time, conducting a symphony orchestra. He did marvelously well with it, but I am sure it was the first time Strauss had conducted under such conditions, and he must have felt rather disgusted with the entire situation. The opera season had just been completed and all moved down to Buenos Aires, where they have two opera houses running during the same season."

#### EN ROUTE TO SOUTH AFRICA VIA CANARY ISLANDS.

"From there we were booked to leave for South Africa, and we went via the Canary Islands, where we spent a most enjoyable three weeks, principally at Las Palmas. This is the place where Saint-Saëns used to spend some of his summer vacations. While there we gave five concerts to record houses."

"We then took the first German mail boat which came from Hamburg for the Cape. We touched at many places on the West Coast, viz., Monrovia, Lagos and Fernando-Po.

#### CONDUCTING A KAFFIR BAND.

"This latter place is a Spanish island, where they send their criminals. We stopped there for two days. As it is very seldom for a steamer to arrive, they accord it all the honor within their power. We were greeted by a negro brass band, which was quite the funniest band we had ever heard. They all had the music before them, but no one played the music written there. We enjoyed going about to the various desks to see what the music really was. It was a regular Kaffir band, we were told, and later we were presented to the conductor. Upon being informed that we were artists, he insisted that I should conduct an overture and said that if I refused it would indicate that I considered his band no good. After a little hesitation, I took up his stick and conducted one of the Sousa marches. If I had not known it was Sousa's I would have thought it was one of their native marches."

"The next day was Sunday, and as we were still there a special war dance was arranged. My brother Jan thought it would be great fun to join them, and did so, causing much excitement among the natives and the few Europeans who were standing around. The natives were so pleased that they all paraded behind us to the steamer, and one of the chaps, who spoke a little English, made a little speech, in which he said that we were the nicest white men they had ever met."

#### ALONG THE WEST COAST.

"Next we stopped at Lobito Bay, where we saw them unloading railroad stock for the construction of a railroad across to the northern part of Africa. At this port, too, we saw a fight between a German sailor and an English sailor. The latter was drunk and seemed to think that the Armistice had not yet been signed. Diplomatic relations were decidedly strained, when the English captain ran down from the bridge and stopped the fight."

"Leaving this port, we next sailed for Walvisch Bay, which was formerly German Southwest Africa. On our ships were hundreds of German women returning with their husbands from the war. There we left the boat and went by train to Johannesburg, part of the journey being through the desert."

"We stayed six weeks in South Africa, covering Cape Colony, Transvaal, Orange Free State and Rhodesia. From this last place we went to Beira, breaking our journey at one of the provincial towns of Rhodesia. There we had an extraordinary experience."

#### THE CHAMPION MANAGER.

"We arrived at the village about seven o'clock in the evening and rushed to a hotel to change for the concert. The man who was running the concert was one of the biggest fools I ever met. Before we began, we instructed him very emphatically not to let anybody into the hall while a number was being played. I told him this no less than three times, feeling sure by his expression that he did not understand my meaning. We commenced the concert with every seat in the house taken, and just as we began I once more cautioned him about letting people into the hall."

"We were playing the second movement of the trio when it happened. A farmer with two ladies came in, making a terrible noise at the door, and, of course, attracting every one's attention. Even while we were playing we could plainly see that there was trouble between the man who was running the concert and the one who held the tickets. The former was telling him with his hands to stand still and the latter would answer, 'I have paid for my seats and I want them right away.' The hall was full and the seats were not to be found. The man worked himself into a frenzy and finally solved the problem to his own satisfaction by running through the hall right up to the platform and showing us the plans and the tickets. Of course, you can imagine how the audience enjoyed this episode, and we all were compelled to laugh, however annoying it might be. After the concert the judge of the town came around, and after speaking of the affair remarked, 'Now you can imagine what kind of newspaper we have when I tell you that this chap is the chief editor.'

#### THE SEA SHELL ISLANDS.

"From Beiro we took the steamer for Bombay, saying goodbye to Africa for the fourth time. En route we passed Zanzibar, Dar-Es-Salam and Mombasa. From there we went to Sea Shell Islands, a second Honolulu except that it lacks the European population. Our arrival was ill timed. The Governor of the island came to meet a passenger on our boat, and just as he was getting out of his carriage the horse bolted, with resulting injuries to the Governor which made it necessary to take him to the hospital. Except for this, we would have been in the Governor's house, where we offered to give a concert for the European people of the island."

#### INDIA AND AUSTRALIA.

"Next morning we left for Bombay, a journey which took six days. This was our third trip to this wonderful country.

(Continued on page 50)

## LENA DORIA DEVINE

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## Musical Comedy and Motion Pictures

### "SUE, DEAR."

New York's newest musical comedy, "Sue, Dear," opened at the Times Square Theater on Monday. The initial performance took place at Atlantic City two weeks ago and received very good criticisms. Last week it was heard in Long Branch. This musical comedy is by Bide Dudley, Joseph Herbert and C. S. Montayne. The musical score is by one of our best known local musicians, Frank H. Grey. As musical comedies go, "Sue, Dear," has a sufficient amount of plot. It is the music, however, that is responsible for a great part of the success of this newest offering. The Long Branch Daily Record of July 5 says that "Sue, Dear," is made up of a great deal of pleasing music, among which "Smile and Forget" takes first place for charm, although "That Samson and Delilah Melody" merits much praise. Really one of the cleverest bits of nonsense heard recently is the male quartet. "Foolishment" and "Pidgeon Widgie" must not be overlooked."

The comedy has been supplied with an excellent cast and it is predicted that it will be one of the successful summer attractions in New York. A detailed account of the opening will be given in this column at an early date.

### THE RIALTO.

Von Suppe's popular "Poet and Peasant" was the overture presented at the Rialto last week, with Hugo Riesenfeld and Joseph Littau conducting. Enrico Areson's powerful tenor voice was heard in the "Celeste Aida" aria, and an especially fine musical number was Bizet's "Agnes Dei," Ugo Mariani, violinist; Gaston Dubois, cellist; Max Sadel, harpist, and Otto F. Beck, guest organist, doing some excellent ensemble work.

The feature picture, "While Satan Sleeps," was carried over from the Rivoli, where it was shown the week previous. Jack Holt's virile personality is in evidence throughout the picture, and this probably accounts for the capacity audience which was on hand Friday evening, a condition which undoubtedly prevailed at most of the performances. An unusually funny Buster Keaton Comedy, "Cops," proved highly enjoyable to the audience. Special mention should be made of the interesting volcanic pictures shown in connection with the Rialto Magazine.

### THE STRAND.

The overture was made up of selections from "The Chocolate Soldier," with Kitty McLaughlin, soprano, singing the "hit" number, "My Hero," and Carl Edouard, conductor, giving a snappy rendition of the Strauss music.

Alex. Chernynoff, pianist, who has been soloist here on many occasions recently, again won his audience with his excellent playing. His numbers were "Mazurka," Godard, and Rachmaninoff's prelude in G minor. The prelude was particularly well rendered and the audience demanded an encore but the artist failed to appear. Joseph Martel, baritone, another popular artist heard occasionally at this theater, sang the vocal prologue. The feature picture was James Oliver Curwood's "God's Country and the Law," and the comedy was "Spooks," a new Mermaid film.

### THE CAPITOL.

While Erno Rapee, conductor of the Capitol Orchestra, is taking his vacation in Europe, David Mendoza is the

principal director, with Joseph Klein as his assistant. Chabrier's "Espana," so typically Spanish, was the overture. The number was given a fine reading by Mr. Mendoza and his musicians. Doris Niles offered a Spanish dance that was not only interesting but also quite authentic. She had the good taste to eliminate a great many of the so-called Spanish movements. A second musical number was "The Evening Star" from "Tannhauser," sung by Louis Rozsa, baritone, the most satisfactory rendition he has yet offered at this theater. Mr. Rothafel arranged a special setting for the number. The selection that perhaps made the biggest effect on the musical program was the "Song of the Siren." The orchestra played Rimsky-Korsakoff's "Song of India" with concertmaster Frederic Fradkin playing the violin solo. The number was given a marvelous setting in color. With the aid of a film showing waves dashing over rocks and with special setting, the effect was fascinating. Standing high on one of the rocks, looking out on the sea, stood a man, and playing in the water were three sirens. As the music developed, the man, lured by the fascinating creatures, walked into the water and disappeared beneath the surface. It not only was an unusual interpretation of the famous music but it also was so artistically rendered that the audience was emphatic in its demonstrations. The orchestra played "Quand l'amour meurt" a second time, with Frederic Fradkin as the soloist. The musical program ended with a medley of American themes by Mauro-Cottone, organist. The feature picture was "The Dust Flower," and the comedy was "Rapid Fire."

### THE RIVOLI.

Wallace Reid in "The Dictator" was the feature picture last week, and for real entertainment and lots of good laughs it heads the list for the week's offerings at the big theaters. Mr. Reid had a rival in this production in Walter Long, who took the part of "Biff," the chauffeur. He accomplished some of the cleverest bits of burlesque that have been seen on the screen in a long time. The comedy was "Step This Way," a slap-stick affair that caused many laughs.

The soloist was Marjorie Peterson, who danced to Padewski's "Minuet;" it was dainty and thoroughly artistic. The overture arranged in celebration of the Fourth of July was Victor Herbert's "American Fantasie," with conductors Stahlberg and Bear directing the symphony orchestra. For the finale a tableau was arranged, and Suzanne Clough, mezzo soprano, impersonating Liberty, sang "The Star Spangled Banner." The theater had big audiences all week and at the first note of the anthem all rose to their feet. Another Prizma music film was shown as a prologue to the feature. Ted Shawn arranged the dance and Martha Graham was the soloist. One of the most amusing numbers was called "Mountain Laurel," a burlesque of a motion picture produced twenty years ago and considered quite a thriller. Melba Aquila and Giuseppe Interrante sang as a duet, "O Sole Mio." The setting was a fantastic affair and they wore a semblance of Spanish costumes, and the singing of the well known Italian number was rather incongruous. The entire program was comedy of an entertaining type.

MAY JOHNSON.

### Tandy MacKenzie in Honolulu Appearances

Word has been received from Honolulu that Tandy MacKenzie, the Hawaiian tenor, returning to his native city,



TANDY MACKENZIE

gave three recitals with the expected success. Mr. MacKenzie was greeted at the dock upon his arrival with a band and delegations from the local musical clubs.

### Dutch Concert Direction Closes Most Successful Season of Its Career

The Dutch Concert Direction (Hollandsche Concert Directie) Dr. G. de Koo, director, has just closed its most successful season since its establishment. In the course of the past three years its founder and director has brought it to the forefront of European concert managements, and shown by his enterprise that the size of a country need have nothing to do with the "circumference" of a business.

To judge the standing which the bureau now occupies one need only glance at the list of the artists managed during the last season. There are Carl Flesch, Jacques Thibaud, Alexander Schmuller, Tosy Spivakovsky and Francis Koene among the violinists; Judith Bokor, Maurice

Dambois, Theo van Hamberg and Gerrard Hekking among the cellists; Carl Friedberg, Moriz Rosenthal, Max von Pauer, Willem Andreissen, Walter Rummel, Edwin Fischer, Alfred Hoehn, Ilona Kabos, Paul Loyonnet, Madalah Masson and Paul Weingarten among the pianists; and Jacques Urlus, Berta Kiurina, Emmi Leisner and Meta Reidel among the singers. No less than four string quartets have visited Holland under Dr. de Koo's direction, namely the Capet, Chailley, Mereddy and Schörg ensembles.

Besides these artists two dancers, Irail Gadescov and Lili Green have made successful appearances and among the dramatic artists managed by the bureau Mme. Sarah Bernhardt and Leopoldine Konstantin, familiar in America from the "Sumurun" production, are the most prominent. Arthur Schnitzler, the Austrian dramatist, has given readings under this management, whose most sensational effort of the year was probably the importation of the Sistine Chapel choir, from Rome.

During the summer the activities of the bureau are confined to the Kurhaus concerts in Scheveningen, where incidentally the office is located, and a number of the artists mentioned above will appear with the orchestra there as soloists during the summer season. The chief conductor is again Prof. Georg Schnéevoigt, and associated with him are Ignace Neumark, as well as several distinguished guests.



THE GRAND OPERA SOCIETY OF NEW YORK,

of which Zilpha Barnes Wood is founder and director, in one of its productions of "Carmen." The cast of this particular opera included: (Carmen) Belle Fromme, (Micaela) Egrid Telliere, (Frasquita) Elfrida Hansen, (Mercedes) Claire Spencer, (Don Jose) Jacques Remson, (Escamilio) Helmar Ortinger, (Dancario) J. S. Greene, (Zuniga) Gollander, (Remindado) David Rubin, and (Morales) F. A. Hill. This society is prepared to accept engagements for clubs, schools, churches and various entertainments, as well as to fill costume recitals, solo and ensemble dates. The operatic repertory includes: "Cavalleria Rusticana," "Pagliacci" and "Carmen," with full chorus and orchestra. Scenes from "Faust," "Rigoletto," "Trovatore," "Aida," "Martha," and other operas are also in its repertory. The object of the society is to give high class entertainments in an artistic manner, and it rehearses regularly.

## AMUSEMENTS

### STRAND

Direction Jos. Plunkett,  
Broadway at 47th Street  
Week Beginning July 16.

William Fox Presents

### "A FOOL THERE WAS"

With LEWIS STONE and ESTELLE TAYLOR  
STRAND SYMPHONY ORCHESTRA

Carl Edouard, Conductor

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and foremost  
Motion Pic-  
ture Palace

B'way at 51st St.  
"Subway to Door"  
EDW. BOWES.

Mng. Dir.

### CAPITOL

B'way at 51st St.  
"Subway to Door"  
EDW. BOWES.

Week Beginning Sunday, July 16.

Short Subject Program

### CHARLIE CHAPLIN

in a revival of "SHOULDER ARMS"

### BRUCE "WILDERNESS" SCENIC

a W. W. HOPKINSON "HOPE"  
Feature Picture

RETURN ENGAGEMENT JUAN REYES Chilisan  
Pianist

CAPITOL GRAND ORCHESTRA

Presentations by S. L. ROTHAFEL

### Paramount Pictures

Theatres under direction of Hugo Riesenfeld

### RIVOLI

BROADWAY AT 49th ST.

Jesse L.  
Lasky Presents JACK HOLT  
the Star of "While Satan Sleeps"

"THE MAN UNCONQUERABLE"

Special Supplemental Program

RIVOLI CONCERT ORCHESTRA

Frederick Stahlberg and Emanuel Baer conducting

### RIALTO

TIMES SQUARE

Adolph Zukor  
Presents THOMAS MEIGHAN  
in "If You Believe It, It's So"

with Pauline Starke and Theodore Roberts

"A TRIP TO PARAMOUNTOWN"

Special Supplemental Program, and

FAMOUS RIALTO ORCHESTRA

Hugo Riesenfeld and Joseph Littau conducting

## ACROSS THE COUNTRY

(Continued from page 41)

testants, each winner receiving a new silver dollar furnished by the business men's clubs. The three schools having the highest average were each awarded a prize of \$25.00 worth of musical equipment from the Pearson Piano Company, Bell Brothers, and the Banner Music Shop.

H. M. B.

**Omaha, Neb.**—Mme. Galli-Curci delighted a Nebraska audience of about 5,500 when she appeared in recital at the auditorium, May 27. Her program was composed of French, Italian and English numbers. At the close of the "Shadow Song," from "Dinorah," the applause amounted to an ovation. "Clavelitos" had to be repeated, and also "Pierrot," the charming song by Galli-Curci's husband, Homer Samuels, who was a most capable accompanist. Manuel Berenguer was enjoyed in two solo numbers, besides playing flute obligatos for Mme. Galli-Curci.

On May 31, a colored choir of about ninety voices, under the direction of Rev. Russell Taylor, pastor of St. Paul's Presbyterian Church, was heard in an interesting concert at the auditorium. A number of negro spirituals were well interpreted, and the St. Paul's Male Quartet, consisting of Pastor Russell and his three sons, presented several good selections. Mable Nelson and a double quartet, Lena Mays Curry (soprano), Irene Cochran (contralto), and the Desdunes Band, under the direction of Dan Desdunes, were also enjoyed. Mr. Smith played a cornet solo, "Polka de Concert," by Dan Desdunes.

Ethel Lindborg presented about twenty of her pupils in a piano recital at her home recently.

About thirty-five of Mrs. Leroy Savell's pupils were heard in recital at the Schmoller and Mueller auditorium.

B. G.

**Oskaloosa, Iowa.**—The Iowa State Traveling Men's Association was in convention at Oskaloosa, Iowa, June 7, 8 and 9, over 3,500 visiting members and delegates being present. On the afternoon of June 8, Governor Kendall addressed the convention. The new state song, "Iowa, Proud Iowa," was sung by Virginia Knight Logan, with a chorus of selected voices conducted by Frederick Knight Logan, with Mrs. Perry Cox at the piano. The lyrics were composed by Mrs. Logan herself, and the music by her son, Frederick Knight Logan, composer of "Pale Moon," "The Missouri Waltz," etc. This song has been adopted by all the large state organizations as their official song. Mrs. Logan received an ovation from the vast audience, Governor Kendall personally congratulating her.

On June 9 the large department store of Oppenheimer-Aslop Company, desiring to compliment the visiting ladies of the Iowa State Traveling Men's Association, presented the following artists in a morning musicale: Genevieve Wheat Ball, contralto, of Des Moines; Frederick Knight Logan, composer-pianist, and Rita Seavers, harpist. Mrs. Ball and Mr. Logan appeared in groups of the latter's compositions. Mrs. Ball sang Mr. Logan's newest song, "E'en as the Flower" for the first time in Oskaloosa.

B. G.

**Portland, Ore.**—(See "Music on the Pacific Slope.")  
**Ravinia, Ill.**—(See letter on another page.)

**Reading, Pa.**—The Choral Society closed its series of three concerts with a program of exceptionally high caliber. "Elijah" and Lindsey Norden's musical setting of Bryant's poem, "Thanatopsis," together with the orchestra of fifty men from the Philadelphia Orchestra, were the features. The choruses gave excellent renditions under the direction of Lindsey Norden. "Thanatopsis" received its first public hearing and won instant praise from the audience and critics. The soloists were Betsy Lane Shepherd, soprano; Frieda Klink, contralto; Richard Crooks, tenor, and Fred Patton, bass. Much of the success must be attributed to the singing of these soloists. The orchestra, under the direction of Mr. Norden, added to the pleasure of the evening.

Reading's Music Week was one of the most pretentious series of concerts rendered by local musicians in many years. The first concert was given in Christ Episcopal Church and was sponsored by the Reading Music Club. Christ Cathedral male choir took a prominent part. The program was under the direction of Evelyn Essick. An augmented choir of sixty voices sang a number of choruses. Messrs. Knew and Feibert, Misses Essick, Straus and Drexel furnished the organ solos and accompaniments. The following soloists helped to make the concert impressive: Mesdames Keim, Van Reed, Amole, Miss Shearer, Messrs. Inrean and Hoffmaster.

Especially noteworthy was the work of the orchestra of the High School for Boys, under the direction of Clinton Seafas, a member of the school. The playing received special recognition from Dr. Finnegan and Dr. Hoban, of the State Department of Education at Harrisburg. Messrs. Custer, first tenor; Rosenberg, second tenor; Ford, first bass, and Kramlich, second bass and director, constituted the faculty quartet of the school, and were complimented for their splendid rendition. G. E. Kramlich, instructor at

## MUSICAL COURIER

the High School, was piano soloist at one of the morning assemblies, playing his own compositions. An attractive program, featured with selections by members of the male choir of Christ Episcopal Church, marked a meeting of the Musical Club at the Y. W. C. A. The choir, consisting of Miss Essick, Miss Van Reed, Elmer Huffmaster and Harrison Inrean, presented the song cycle, "In a Persian Garden." Miss Essick, in addition to carrying the soprano part, also played the accompaniment.

One of the recent distinctive musical features was the series arranged by M. Claude Rosenberry, supervisor of public school music. The final concert was given by Hans Kindler, cellist, and Robert Braun, pianist. Both artists were enthusiastically received. Mr. Rosenberry is doing untold good for the musical uplift of the city.

Miriam Bater Hompe and Gertrude Kunkelberger Keim were greeted cordially in a number of vocal selections recently. This occasion was arranged as a part of the Better Music Week program.

A delightful recital was given in the Woman's Club by Beulah Van Reed, contralto, assisted by Nicholas Douty, accompanist. Both artists are well known here and were heard by an enthusiastic audience.

The seventieth anniversary concert of the Ringgold Band, under the direction of Monroe A. Althouse, Reading's "March King" and for more than twenty years its leader, delighted a large audience at the Capitol Theater. The Ringgold Band has attained an enviable reputation, and Mr. Althouse as a composer of band music is widely known.

The Reading Symphony Orchestra had a successful concert season. Conductor Harry E. Fahrbach has directed the 1921-1922 season in a highly satisfactory manner. At the final concert Mary Mellish, soprano of the Metropolitan Opera Company, delighted with her charming manner and artistic singing. Russell Heilig, a local pianist, served as accompanist and played convincingly.

A fitting tribute was given William S. Hollenbach, organist and choirmaster of the Second Reformed Church, who rounded out twenty-five years of service. His choir has always ranked high, and the heartiest congratulations were bestowed upon him.

Reading's Music Week closed with a program of vocal and instrumental numbers at a free concert in the Orpheum Theater. The combined efforts of the Choral Society, the Music Club and the Musical Art Club resulted in an effective and enjoyable musical event. Besides the Choral Society's selections, under the direction of E. H. Knerr, Otto Wittich, violinist, and Chester Wittell, pianist, were heard in a duet. The Dorwin Trio—composed of Chester Wittell, pianist; Thomas De Sipio, cellist, and Harold Dorwin, violinist—played two instrumental works; a vocal quartet, consisting of Miss Manger, soprano; Miss Will, alto; Luke Young, tenor; Daniel Weidner, bass, with Miss Essick at the piano, presented a pleasing number. This final concert of Music Week was a fitting climax, for the most representative organizations and musicians of the city took part.

At a joint recital given in St. John's Lutheran Church, Earl Rollman, organist, and Chester Wittell, pianist, presented a program which showed both men to be talented.

Evelyn Essick has received favorable comments on the splendid results she has achieved with the male choir of Christ Episcopal Church, of which she is choirmaster. Throughout the entire church year she has offered the best of choruses and anthems. A number of the boys have appeared as soloists and have always acquitted themselves creditably.

Two colleges were represented in the musical events of the current season. Franklin and Marshall College sent a glee club to Reading which scored with well chosen selections, singing with vim and snap. The Girls' Glee Club of Albright College created a favorable impression. The solos, together with duets and choruses, aroused the greatest interest and called for hearty applause.

Not in many seasons has an artist appeared here who gave such a satisfactory concert as did John Steel, the American tenor. The audience, anxious to hear more, refused to leave the theater until long after the last number.

George Haage always presents a series of exceptional musical events. His enjoyable series closed with a program by Mme. D'Alvarez, contralto, a singer of gracious personality and superb voice.

A number of important musical affairs have been featured by the music department of the Keystone Normal School. The orchestra and choruses have been heard in many pleasing and artistic concerts. Several graduate recitals, both in piano and voice, have been heard. Misses Rothermel, Kramlich, Vogel, Ruth, Belzer and Mr. Johnson are the instructors of the music department.

G. E. K.

**Rochester, N. Y.**—Pupils of Annie C. Parsons, assisted by Florence Knope, violinist, and Helen Curtis, soprano, were heard in a recital of unusual merit at the Hotel Rochester. Miss Parsons is a musician of undisputed ability. She has studied with the finest teachers in New York and Philadelphia and completed her work with Isador Philip, in Paris. She has had considerable experience in teaching and imparts to her pupils a fine technic, style and general musical appreciation. Ruth Berman and Sylvia

## OPPORTUNITIES

**STUDIO PART TIME**—Beautiful, very large studio, with concert grand piano, can be secured for part time by day or hours. Central location. Address "L. M. G." care MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED**—The address of Morris Milmet, pianist, who is said to be in New York either giving concerts in his own name or acting as accompanist. Address "S. K. O." care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**VANDERBILT STUDIOS, NEW YORK.**—125 East 37th St. and 37, 39 and 41 West Ninth St. Telephone Stuyvesant 1321. Several desirable vacancies. Resident and non-resident studios. A number of ideal, furnished studios, with or without pianos, to sub-let for summer months. Private

baths, strictly modern houses efficiently conducted. **APPLICATIONS NOW.** Mrs. Mabel Duble-Scheele, Prop.

**BERKSHIRES**—Eight miles from Great Barrington, Mass. A refined family will accommodate musician; practicing no objection. Table supplied from garden; fresh eggs, milk, etc. Phone Morning-side 5120, Apartment 33, New York City.

**GRAND PIANO WANTED**—I will buy a good second-hand parlor grand piano at a reasonable price. Only one of high class, standard manufacture desired. Address: "Parlor Grand," care MUSICAL COURIER, 437 Fifth Avenue, New York.

**OPPORTUNITY**—Barytone, fine artist, vocal teacher, composer, conductor, lecturer, organizer, languages, desires con-

nection with Music Institute in New York or vicinity. Address—I. H. 652, care of MUSICAL COURIER, 437 Fifth avenue, New York City.

**WHEN IN ATLANTIC CITY**, the services of Joseph Lilly, accompanist, coach, instructor of piano, and conductor of choral society, are at your disposal. Reasonable terms. D 3 Virginia Apartments, 29 N. Virginia avenue. Phone 2993-M.

**CONSERVATORY FOR SALE**—There is an opportunity to buy a large, flourishing Conservatory of Music in New York City that has been established for a number of years. The school is situated in one of the best parts of the city and occupies premises under a long lease at a very favorable rental. The registration for next season is practically filled and

## ONE MILLION—ONE DOLLAR CAMPAIGN

Under the Auspices of the OPERA IN OUR LANGUAGE FOUNDATION, INC.

and the

DAVID BISPHAM MEMORIAL FUND, INC.

To Establish an American Opera House

And further purposes of these organizations, which are:

OPERA IN OUR LANGUAGE FOUNDATION.

To further in every possible way opera in our language in the U. S. A., to organize, reorganize or assist companies, and if foreign works are given, to acquire adequate translations. (Foreign works and artists to be heard only in English.)

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Checks of \$1 or more may be mailed to Mrs. Louis E. Yager, treasurer-director, at National Campaign Headquarters, 300 Forest Avenue, Oak Park, Ill.

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Amount received to date, subscription books... \$457

New subscriptions reported:

Mrs. Eudora Vanderveer	\$50
Ida Y. Sparks	1
James M. Pierce	1
Mrs. Charles S. Williamson	1
Mrs. J. Ogden Armour	1
Howard Wells	1
Mrs. Malcolm McCallum	1
K. P. Girling	1
Rev. and Mrs. C. W. Leffingwell	1
H. H. Goodspeed	1
Arthur Kraft	1
Frances W. Curtis	1

\$61

Lipsky gave a good interpretation to Moszkowski's waltz in E major, arranged in duet form, also Beethoven's "Turkish March." Jessie Wayne and Ruth Loeffler played two Brahms numbers that showed considerable breadth of feeling. Florence Renold rendered two solos in good style. Margaret Hartman, Mabel Stoneman, Ethel Garshore, Helen Stull and Frances Fraser all gave good accounting of themselves and showed marked improvement. Helen Curtis sang two groups of songs and was in excellent voice. Florence Knope, violinist, played a Kreisler number with verve. The accompanists were Gertrude Miller and Gertrude Knope.

## W. Perceval-Monger Makes Announcement

W. Perceval-Monger announces on behalf of the Symphony Society of New Jersey, Inc., that a special meeting was recently held at the Manhattan Club of New York City by the directors of that organization for the purpose of planning the season 1922-23. It is said that a scheme was outlined for an aggressive membership campaign in New Jersey as well as a plan for adding new playing members to the orchestra, which now numbers eighty-four instrumentalists, with John Ingram as conductor.

## Samuel D. Selwitz to Present Chicago Series

Samuel D. Selwitz has just made a contract with the head of the International Ladies' Garment Workers Union of Chicago for a series of twelve concerts to be given during the fall and winter of 1922. On the first and third Friday of each month, Mr. Selwitz will present artists of national and international renown in this series. Manager Selwitz has booked many other important engagements for his artists for next season, which will be announced in later issues.

## German Opera Company to Tour Here?

It is reported that George Blumenthal, former manager for the late Oscar Hammerstein, conferred on July 10, in Washington, D. C., with Dr. Wiedfeldt, the German Ambassador, on plans for a tour in America of a German opera company, beginning the first of the new year.

## Barbour, Kaufman and Polah at Stadium

The soloists appearing at the Stadium the week of July 16 will include Inez Barbour, soprano, on Sunday evening, July 16; Harry Kaufman, pianist, the first of the Audition Soloists, on Monday evening, July 17, and Andre Polah, violinist, on Friday evening, July 21.

## Wager Swayne's New Location

Wager Swayne's new address in Paris is 3 Avenue Sully Prud'homme (Quai d'Orsay).

the proposition offers exceptional advantages. The present owner desires to sell because of ill health. For particulars address "A. L. S." care of Musical Courier, 437 Fifth Avenue, New York.

**A Phonograph Recording Laboratory** has added a new department to their activities and can offer to musical artists a personal phonograph record of their own work for a nominal charge. \$35.00 will cover recording and one dozen records. For particulars address Personal Phonograph Record Dept., care of Electric Recording Laboratories, Inc., 210 Fifth Avenue, New York.

## MUSICAL ACTIVITIES IN CINCINNATI

Cincinnati, Ohio, July 3.—Many favorable comments have been made in connection with the recital given by some professional students from the class of Grace G. Gardner. The character of the work undertaken and the excellence of the rendition were such as to elicit praise.

The first of the series of artist recitals for the benefit of the students of the summer school of the Cincinnati Conservatory of Music was given on June 26. On this occasion Thomas James Kelly delivered a lecture on "Studying Music: Careers Capsized." Mary Townsley Pfau assisted, singing a group of songs, the accompaniments being played by Grace Woodfull.

Mrs. Thomie Prewett Williams, a pupil of Frederick Shaler Evans of the Cincinnati Conservatory of Music, was heard in a piano recital on June 30.

J. Alfred Schehl presented piano and violin pupils from the elementary and intermediate grades in a recital June 22 in the Knights of Columbus auditorium, Price Hill.

Pupils of Ella F. Purdy, assisted by Esther Simpson, violinist, gave a recital in the Walnut Hills Library auditorium June 20.

Pupils from the piano classes of Nellie Caddy and Harriet Moore rendered a program on June 27 at the Hartwell Presbyterian Church.

William A. Grubbs presented his pupils in a piano recital at the Woman's Club auditorium on June 24.

There has been a great demand for the Trinity Orchestra, an organization of young musicians under the direction of George R. Myers, and the number has increased of late so that it has been made imperative that something be done to rearrange the personnel.

Some selected pupils from the musical kindergarten classes of Alice Hardeman Dulaney recently gave an interesting demonstration.

Pupils from the class of Hugo Sederburg, of the Cincinnati Conservatory of Music were heard in a piano recital June 26.

McConnell Erwin, a pupil of Leo Paalz, of the Cincinnati Conservatory of Music, played a program made up of classic numbers on June 28.

Pupils from the class of Leo Thuis offered a program of vocal selections on June 29 at the Woman's Club auditorium.

Alois Bartschmidt, an organist of note, who has been organist at St. Francis de Sales Church, Walnut Hills, has resigned his position. He came to Cincinnati several years ago from Boston. He will be succeeded by Fred J. Meyer, organist at St. Xavier's Church.

The Reulmann School of Expression and Dramatic Art presented a musical fantasy, "The Palace of Dreams," June 24 at the Odeon.

Thomas James Kelly presented his pupil, Helen Hadden, in a song recital at the Cincinnati Conservatory of Music on June 28. Her program contained many beautiful numbers. She was accompanied by Grace Woodruff, a pupil of Marcius Thalberg.

A special musical service was given at the Clifford Presbyterian Church under the direction of Beulah Davis, organist, June 25. The orchestra was under the direction of Norma Rath.

Mme. Tecla Vigna's vocal pupils were heard in recital at the Woman's Club Auditorium, June 13, all participants demonstrating their ability in a delightful manner and reflecting credit on their teacher. Mme. Vigna sailed for Europe June 22.

Peter Froehlich, of the Cincinnati Conservatory of Music, presented his large class of violin pupils in recital on the afternoon and evening of June 12.

The summer course in Public School Music at the Cincinnati Conservatory of Music, began June 19, under Blanche Woody, and will continue for six weeks.

Jessica Steinle, soprano, a pupil of John A. Hoffman, was heard in recital at the Cincinnati Conservatory of Music, June 14. She was assisted by Kathleen Turberville, pianist, a pupil of Clara Bridges.

Helene Kessing, Cincinnati soprano, appeared as soloist with the Cincinnati Municipal Band, directed by its organizer, Modeste Alloo, in Eden Park, June 18. This was the first performance and it attracted favorable attention. Miss Kessing sang effectively Puccini's "One Fine Day" and "Winds from the South," Schott.

Pupils from the professional and advanced classes of Grace G. Gardner appeared in a song recital at the Cincinnati Woman's Club, June 16. It was a fine program. The feature was an aria from "Cavalleria Rusticana," by Clara Taylor, given in costume. Miss Taylor graduated from Miss Gardner's class some time ago. She is well known in Chicago. Howard Hess and Marjorie Chaplin were the accompanists.

Emil Heermann, teacher of violin at the College of Music, sailed for Europe on June 15.

A musical program was given in connection with the comedy, "All Aboard for Europe," June 19. This was written and directed by Anna M. Lucas, and presented by the Catholic Knights, of Ohio, for St. George Community House. The orchestra was directed by George R. Myers.

The choir of the First English Lutheran Church sang "Redemption" on June 18. There was a chorus of thirty voices. Norean Wayman is the organist and director.

Ruth Law Cohn, pianist, and Marion Cohn, violinist, pupils of Jean Ten Have, and Dorothy Cohn, cellist, pupil of Karl Kirksmith, gave a program at the Cincinnati Conservatory of Music June 16.

The annual meeting of the Woman's Musical Club was

held on June 15 at the residence of Mrs. Robert Sattler. The following officers were elected: president, Mrs. Philip Werthmer; vice-president, Mrs. R. E. Wells; recording secretary, Mrs. C. C. Aler; corresponding secretary, Mrs. Joseph Ryan; treasurer, Mrs. A. H. Smith. Directors: Mrs. Clifford Bennet, Mary Pfau, Mrs. James Brennan, and Mrs. Jesse Straus Mayer. Martha Frank was appointed chairman of the program committee.

Clara Bridge presented her pupils in a recital at the Cincinnati Conservatory of Music June 17.

The pupils of Janet Douglas were heard at the North Presbyterian Church, Northside, on June 20.

John A. Hoffman, of the Cincinnati Conservatory of Music, presented his pupils in a song recital, June 14. Several numbers were effectively rendered.

Mary Venable, of the piano faculty of the College of Music, began her teaching at the summer school at the Nazareth Academy, Nazareth, Ky., June 19.

Pupils of Alice Hardeman Dulaney gave a recital at the Hyde Park Library Auditorium, June 16 and 17.

A recital on June 15, at the Newport Christian Church, Newport, Ky., was given by Georgia Lyons, director of expression at the Glendale College.

Pupils of the Miller School of Music, Norwood, appeared at the Norwood Library Hall, June 16.

The Reulmann School of Expression and Dramatic Art gave readings, also vocal and instrumental music, at the Precision Equipment Company, June 21.

Evelyn E. Roseboom presented her piano pupils at the Norwood Library Hall, June 12.

The commencement exercises of the Metropolitan College of Music were held June 17 at the Women's Club. The program was enjoyable. It included several choruses for women's voices, and the eighth-part "Ave Maria," written by W. S. Sterling.

Alma Betcher, of the Cincinnati Conservatory of Music, presented her pupils in a recital on June 16.

Music pupils of Mother of Mercy Villa were heard in piano, violin and elocution numbers.

The annual meeting of the Cincinnati May Musical Festival Association was held June 19, and presided over by R. F. Balke, president of the College of Music and chairman of the Board of the Festival Association. The meeting was devoted to business and reports from the various committees.

Chairman Balke outlined the plans for the next May Festival to be known as the Golden Jubilee Festival, May 1 to 5, 1923. Rehearsals of the festival chorus will be resumed the first week in October under the direction of Frank Van Der Stucken, who was appointed conductor. Arthur Espy was elected to the vacancy on the board of directors caused by the death of J. G. Schmidlap, and Charles P. Taft and Frank B. Wiborg were re-elected. C. J. Livingood was appointed trustee of the Festival Endowment Fund, in the vacancy caused by the death of Jessie R. Clark.

## TRAVELING TALES OF THE CHERNIAVSKY TRIO

(Continued from page 47)

try, which we will always look forward to seeing. Unfortunately this time there was too much political unrest prevalent to make the trip thoroughly enjoyable. Nevertheless, our concerts were as great a success as ever. We covered a great deal of territory, touching at Quetta, Peshawar, Simla and Darjeeling. I think we had never really realized the beauty of India until we touched this last named place.

"After staying in India for six weeks, we left Calcutta for Australia, it being our fourth visit there. We gave fifty concerts in Australia in nine weeks. It is always like getting back home to go to Australia, for we have so many dear friends there who give us such a cordial welcome.

"From Australia we proceeded to New Zealand, which is a lovely country, reminding one forcibly of England. Here we give thirty-two concerts in seven weeks. In most of the New Zealand cities we did our traveling by car. On November 15 we left for Vancouver, B. C., where we had a five weeks' holiday before commencing our American tour under L. E. Behymer, of Los Angeles. We gave twelve concerts on the Coast, three concerts in Utah and twenty-one concerts in the Middle West, ending in Wichita on March 11."

"And then?"

## ANOTHER CHERNIAVSKY MARRIAGE.

"Well, we had a fine Canadian tour and another matrimonial event. The marriage of my brother, Jan, the pianist of our trio, to Elspeth Rogers, of Vancouver, sister of my other brother's wife, makes us all very happy. Shortly after the wedding we were all sailing for Europe, to be gone for some time.

## PLANS FOR THE NEAR AND DISTANT FUTURE.

"There will be no more concert giving until next Febru-

ary, as we are all going to have a fine rest after all these trips—in London. Beginning in February we shall give concerts in England and on the Continent, and will not return to America until October of 1923. According to present plans for our American tour, we have contracts with Mrs. Walker, of Memphis, Tenn., for eight concerts; with Horner & Witte for twenty-five concerts, and with Oberfelder, of Denver, for twenty concerts. In the spring of 1924 we are to return to Europe."

By this time the listener was quite unable to think of any suitable manner in which to express the interest and amazement felt at the amount of work accomplished by this distinguished trio.

"Do you know that during the two years we have been gone we gave 224 concerts. Sometimes it really amazes us to realize that we were able to give so many and do so much traveling. But we do love it and are looking forward to more adventurous trips."

Small wonder that throughout the world these artists are known as "The Globe Trotters' Trio." H. R. F.

## ST. LOUIS' MUNICIPAL OPERA IS SUCCESSFULLY BROADCASTED BY RADIO

"Sari" Heard Three Thousand Miles Away—Elsa Thiede Makes Debut

St. Louis, Mo., June 27.—St. Louis again has made itself prominent in the music world, by accomplishing a feat hitherto supposed to be impossible. On Sunday night, June 25, the entire performance of the Municipal Opera just as it was presented in the Municipal Theater at Forest Park, was broadcasted 3,000 miles in all directions by the powerful new radio broadcasting station K S D of the St. Louis Post-Dispatch. The production was "Sari," by Kalman, and the performance was the last given of that opera. The opera was transmitted by one microphone of unbelievable sensitivity which was placed in the center of the footlights between the orchestra and the stage, and carried through special system of telephone wires from Forest Park to the Post-Dispatch building, a distance of about ten miles, and broadcasted by wireless from that station.

The experiment was tried without previous announcement because there was serious doubt of its possibility. Many wireless experts said that the lack of confining walls for the sound waves would prevent a clear transmission of the production, but so perfect was the success of the experiment that arrangements have been made to broadcast the opera three nights each week during the remainder of the season.

The following night, June 26, Station K S D was formally dedicated with an artists' program and an address by the Mayor of St. Louis and the president of the St. Louis Chamber of Commerce. Artists taking part in the program were: Mrs. Hector M. E. Pasmezoglu, soprano; Olga Hambuchen, contralto; Harvey W. Ramsey, tenor; Raymond Koch, baritone; Paul Friess, pianist; Arne Arnesen, violinist, and the Hotel Statler Concert Orchestra, Seth Aberg conductor. The program was excellent and was sent out with such success as would be expected of one of the newest and most powerful radio broadcasting stations in the United States.

## A NEW SINGER FOR MUNICIPAL OPERA.

A new singer made her appearance in last week's production of the Municipal Opera in Forest Park, Elsa Thiede, who takes the place of Sophie Brandt. Miss Brandt resigned because of ill health and her successor made her St. Louis debut as Juliska in the Kalman opera, "Sari." Barring a slight unfamiliarity with the score, her performance was pleasing and occasioned very favorable comment. She shows a voice of considerable range and of dramatic quality and she gave an intelligent interpretation of her role. Eva Fallon, the soubrette of this year's Municipal Opera Company, sang the name part in "Sari" and acquitted herself with credit, both vocally and historically. The star of the performance was, unquestionably, James Stevens, whose presentation of the gypsy violinist was delightful in every respect. The opera to be sung this week is Gilbert and Sullivan's "Yeoman of the Guard." Eva Magnus, who has been a member of the St. Louis Municipal Opera for four seasons, has returned and will be heard in this production.

V. A. L. J.

## Patton Honored in His Home Town

En route from the Norfolk Festival, Fred Patton stopped at his home town of South Manchester, Conn., and was the guest at a reception held at the City Club in his honor, at which time he was made an honorary member of the club. During the course of the evening Mr. Patton gave a short informal recital.



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